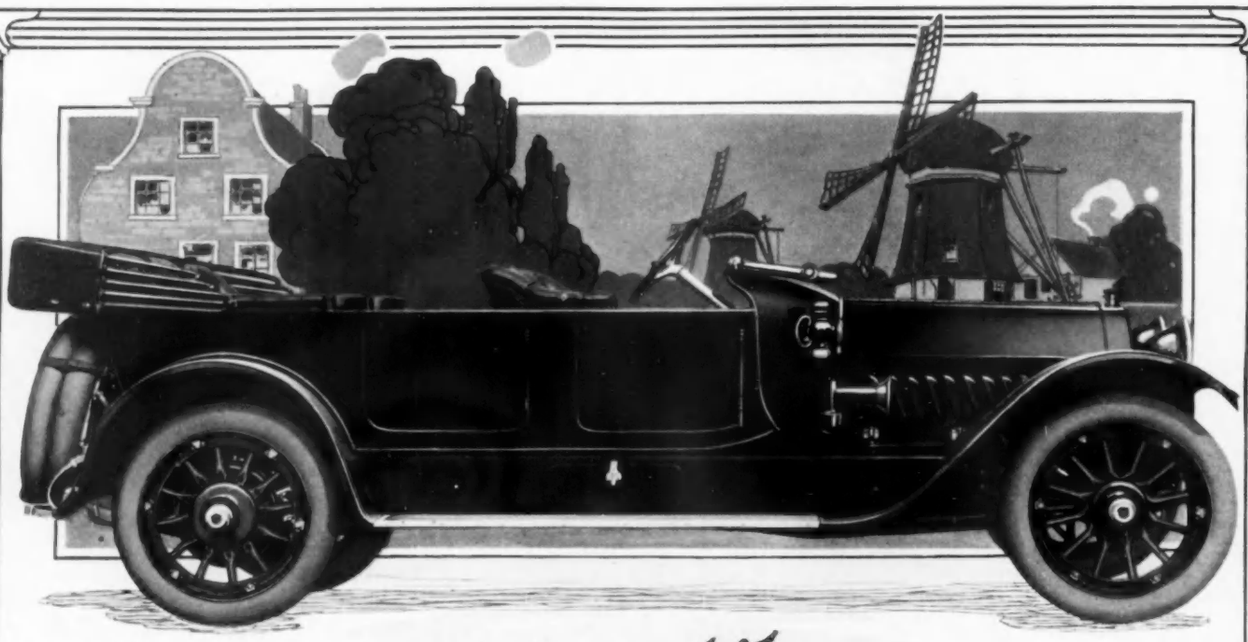
OCTOBER 15, 1913
PRICE 25 CENTS
THE VOGUE COMPANY
CONDÉ NAST President

OCT 14 1913

VOGUE

A SPECIAL NUMBER DEVOTED TO NEWS FROM THE SHOPS



Established 1880
Incorporated 1899

$2975 **Oldsmobile 1914** $2975

The Man Who Drives An Oldsmobile

is justified in that pride of ownership he cannot help but feel.

For Oldsmobile quality goes deeper than beauty of line, richness of finish, or completeness of equipment. The Oldsmobile gives you a feeling of stability and security at the first glance.

Look first at the lines of this "greatest of all sixes." Graceful, yet full of strength, quietly harmonious in every detail. Look closer; you have seen automobile bodies that would not bear close scrutiny. Not so the Oldsmobile. Our body builder, who has been with us over a decade, is recognized as the foremost specialist in this field—not only for originality and beauty of design, but because of the thorough Oldsmobile quality that is apparent in every detail.

The Oldsmobile six cylinder unit power plant (three point suspension)—for workmanship and finish can be compared to nothing except a high grade watch. For power, silence, and flexibility there is nothing in the gasoline field with which we can make adequate comparison. It stands alone; the greatest six cylinder motor ever produced.

We make these statements in all sincerity—not in the spirit of using superlatives to create a false impression, but because we cannot modify our expressions and do justice to the 1914 Oldsmobile.

Visit our nearest dealer and prove for yourself that the Oldsmobile has no makeshift anywhere; it arouses in you the admiration that every well-bred person has for genuineness—for quality—for refined luxury that bespeaks good taste.

Combination 4 or 5 Passenger Phaeton touring body type, $2975.

Seven passenger touring body $175 extra. Limousine $4300.

Catalog mailed on request. Branches or Dealers in Principal Cities.

OLDS MOTOR WORKS, Lansing, Mich.

Victor Record
of "Celeste Aida"
sung by Caruso

Caruso
as Rhadames
in Aida

Both are Caruso

The Victor Record of Caruso's voice is just as truly Caruso as Caruso himself.

It actually *is* Caruso—his own magnificent voice, with all the wonderful power and beauty of tone that make him the greatest of all tenors.

Every one of the hundred and three Caruso records brings you not only his art, but his personality. When you hear Caruso on the Victrola in your own home, you hear him just as truly as if you were listening to him in the Metropolitan Opera House.

The proof is in the hearing. Any Victor dealer in any city in the world will gladly play for you Victor Records by Caruso or any other of the world's greatest artists.

Various styles of Victors and Victrolas $10 to $500.

Victor Talking Machine Co., Camden, N. J., U. S. A.

Berliner Gramophone Co., Montreal, Canadian Distributors.

Photo Bert,
Paris

Victor
"HIS MASTER'S VOICE"
REG. U.S. PAT. OFF.

New Victor Records demonstrated at all dealers on the 28th of each month.

A Morning at FRANKLIN SIMON'S

Fifth Avenue

THE NEW YORK SPECIALTY HOUSE THAT CONCENTRATES ON THE IDEA OF SERVICE

GREAT modern stores, such as you may find by scores in New York, London and Paris, are all built on the *departmental* idea. They are in effect a group of wholly independent shops. That you find them all under one roof is hardly more than a coincidence—but a happy coincidence, since it so greatly reduces the time and fatigue of hurrying from one shop to another.

It is perfectly conceivable that the fur department of, for example, the Magasins du Bon Marché in Paris might be situated in Alaska; the perfume department in Arabia; and the trimmed hat department on some island in the South Seas. They happen, however, to be all under one roof—an advantage, of course, and yet rather a disadvantage. For you get the impression, sometimes, in shopping at these vast stores, that they are not really *department* stores in the true sense of the word. You may suspect that the various departments are too closely allied; that the clerk at the shoe counter may another day be the clerk at the lingerie counter.

There is one New York store whose proprietors have keenly felt the force of these facts about department stores in general. Therefore they have resolved to keep their separate shops distinct and individual, at whatever cost and whatever hazard. The success of their establishment seems to be proof conclusive of the soundness of their reasoning. Every year it receives the enthusiastic patronage of women who are not quite the type that most favors the hugest of the huge department stores.

This establishment is Franklin Simon & Company, on Fifth Avenue at Thirty-seventh and Thirty-eighth Streets.

A TOUR OF FRANKLIN SIMON'S

Entering by the main Fifth Avenue door, we find ourselves surrounded by all the fascinating accessories of women's dress—the laces and neckwear that make or mar the perfect toilette. Here too are gloves and hosiery, while a little further back are the ready to wear hats. Separated from them by that invisible yet adamantine dividing wall between all Franklin Simon departments we find the underwear counters; and then a turn to the right brings us to one of the most interesting divisions of all—the shop for infant's layettes.

You can leave your motor on Thirty-eighth Street and enter this shop by its own door, if you like—just as you can also enter the boys' shop next door, and as you can this month for the first time enter the new shop for young men. You can inspect at leisure the latest comforts and luxuries provided for that most imperious of monarchs, the new baby. And not for one moment will you be disturbed by any passing stream of patrons on their way to other parts of the store.

A TRIUMPH OF SCIENTIFIC ARRANGEMENT

A great shop must be laid out as carefully and scientifically as—to give a rather extreme illustration—a system of irrigation canals. There must be no blind channels, no backwaters, no eddies; nothing that can divert the customer's mind from the business in hand, nothing that will make it hard for her to pass quickly to her destination.

Franklin Simon's is not beautiful, from the architectural standpoint. It is not decorated with that lavishness which, of all sights in New York, seems most to have amazed and perturbed that extraordinary observer, Arnold Bennett. On the contrary, there is nothing in the store that is not frankly utilitarian. There are no portieres or cornices to obstruct the level flood of light that makes it easy to determine color values. There are no blind alleys.

So it is not surprising to discover that elevators in this scientifically arranged store carry passengers in one direction only; and that when you want to go to a certain department, you have merely to take its own particular elevator going up and coming down. We take an upward bound car and alight at the First Floor on a heavy green Scotch carpet—seamless, because seams are unscientific; green because green is the most satisfactory background for the immense variety of offerings displayed on the different floors. The experts who planned the other details of this building have evidently not hesitated to make it perfect in even so minute a particular as the shade of its floor coverings.

A GROUP OF INDIVIDUAL SHOPS

Little by little we realize that the absence of unnecessary and perhaps unharmonious decorations has made it possible to apply an unprecedented amount both of money and forethought to practical devices for comfort and for economy of time. One can shop more rapidly and more easily at Franklin Simon's than at any other New York store.

On the First Floor we visit one by one the women's corset shop, the lingerie shop and the trimmed hat shop. The latter, by the way, has its own elevator. A broad entrance leads to the tailored suit shop; and, if

we make a purchase here, we shall have another evidence of striking efficiency in the management. The saleswoman does not follow you upstairs to the fitting rooms. Her work is done when your choice is made; she is immediately free to serve another customer. You pass to the Fifth Floor, where another surprise awaits you. A man tailor fits your coat. A woman fits your skirt. Incidentally, you have your choice of some fifty-five fitting rooms, all lighted by direct daylight through individual windows.

FOR THE VERY YOUNG GIRL

The Second Floor is devoted to young girls—the sub-débutante and her younger sisters. They may here be outfitted with tailor suits and dresses made exclusively for them—and they will not be distracted by glimpses of models designed for their elders. The saleswomen on this floor give their entire time to its requirements; it is not possible for one of them ever to make a remark of this kind:

"This is a beautiful dress; in fact, it is an exact copy of a Paris importation introduced this summer at Newport by Mrs. X—— and bought by her downstairs."

Thoughtful parents will appreciate the desirability of thus keeping the young girls' shop absolutely distinct from the grown-up departments.

ON THE THIRD AND FOURTH FLOORS

Another upward bound elevator takes us to the Third Floor, where are coats for girls from 6 to 14 years. Here also is the complete boot and shoe shop; and on one side is the department of women's waists. One floor above we come to the women's wraps, furs and fur wraps—seasonable reminders that winter is now beckoning. Yet before the fields are frozen there is still time for some glorious weeks of hunting; and she who rides to hounds will find on this Fourth Floor every detail of her costume from hat to spurs.

Here are the latest ideas in habits, the underwear prescribed by English authority, the boots, gloves and crops endorsed by the inflexible etiquette of the hunting field. Here too are all the clothes needed by her who rides in the park. Those who have emancipated themselves from the side saddle—and this is a question over which highest authorities are at swords' points—will also find their wants overflowingly satisfied.

FOR PATRONS LIVING AT A DISTANCE

So ends our brief tour of Franklin Simon's; a tour made every day by those who appreciate shopping in wonderfully well planned surroundings. It will be worth our while, however, to peep behind the scenes in the mail order department and learn how this tremendously important branch of the enterprise is carried on. There are thousands of women who have never entered Franklin Simon's, who have never even set foot on Fifth Avenue, yet who buy all the principal parts of their attire at this store. How do they do it? A little investigation will reveal the secret.

First of all, Franklin Simon & Company publish, late in September, a book called "Correct Dress." This book is prepared as carefully as any fashion magazine in the world. The models are drawn by the best fashion illustrators and described with astonishing precision. More important still, every model is in perfect style because the book appears *after* the Paris openings and after women who lead the mode have had opportunity to accept or reject the fashions offered at the openings. The wisest and most experienced authorities on dress can only guess, in July or August, what the fashions are going to be. How often their guesses go amiss is abundantly realized by women who have made selections from catalogues published earlier in the season and circulated broadcast by the great mail order houses.

On the other hand, you can take "Correct Dress" and order any model, from an afternoon gown in crêpe de Chine at $60 to a simple negligée in French flannel at $4.50, with the full assurance that the *style* of your garment is unimpeachable. There is no uncertainty; no balancing of your own guess against the guess of the expert who drafted the catalogue. Not until Paris and New York have spoken can a copy of "Correct Dress" come into your hands.

BUT EVEN "CORRECT DRESS" IS NOT EVERYTHING

The scope of many establishments is circumscribed by the scope of their catalogues. It is as if they said to you, "If it isn't in the catalogue, you can't have it." Franklin Simon & Company go on the opposite principle. Long experience, plus a considerable share of intuition, enables them to offer a far broader service than even the publication of "Correct Dress" can possibly imply. They study the personality of their correspondents—study it both scientifically and sympathetically. After a woman living at a distance has made her first purchase, they have formed a picture of her likes and dislikes. Subsequent purchases either correct this impression or confirm it; so that when you have once acquired the habit of shopping by mail at Franklin Simon's, you will find that you are as thoroughly *en rapport* with them as though you called at the store every day.

A business conducted on these principles, big as it is and highly systematized as it is, can be no impersonal thing. Patrons of Franklin Simon's very soon come to regard it not merely as a store, but as a sympathetic and trustworthy counsellor on all matters relating to dress.

It is worth adding that if your name is not already on the list of those who are receiving "Correct Dress" this Autumn, a request on a postcard will repair the omission.

THE FRANKLIN SIMON IDEA OF SERVICE

Purposely, we have made this account of Franklin Simon & Company brief and to the point, as befits those whose appreciation of efficient service has long since made them enthusiastic converts to the Franklin Simon idea.

For years, in every issue of Vogue, Franklin Simon & Company have presented their smartest and best offerings—always without exaggeration, without over-statement, without recourse to the hackneyed arts of the writers of advertisements. Briefly, the aim has been to allow the offerings to be their own advertisement.

You who have read these Franklin Simon announcements have unquestionably read between the lines—have formed a mental picture of the store that is responsible for them. And because you may not have been able to visit this store in person, we are giving you this simple account of it, in the belief that it will strengthen your own impression of a remarkable New York enterprise.

To be matter-of-fact *is* a virtue—be sure of that. In a recent magazine the celebrated war correspondent, Frederick Palmer, makes the half regretful admission that "War nowadays is as matter-of-fact as a department store." Carrying his metaphor to its logical conclusion, he might better have said that war is as matter-of-fact as Franklin Simon's store. For of all great centers of retail commerce, Franklin Simon & Company is the one that makes the most of efficiency and concentration; the one that focusses its endeavor most sharply upon the single idea of service to its large and distinguished clientele.

Franklin Simon & Co.
FIFTH AVENUE
37TH AND 38TH STREETS
NEW YORK

"Onyx" TRADE MARK *Hosiery*

WHEN the shopping season is at its height "ONYX" HOSIERY is at its best. All the latest, up-to-date styles are shown at the shops, whose stock is now complete.

Every shopping list has its list of hosiery wants summed up in the *one word* "Onyx," which *always* stands for hosiery satisfaction.

Attention is drawn to the new

"Pointex" Heel

(Patented)

which is an exclusive "Onyx" discovery.

It replaces the old, unsightly square splicing, gives a **slim, graceful** and **elegant appearance to the ankle,** and retains all the advantages of the reinforcement.

This new feature appears in practically all of our Fall lines of "Onyx" Silk Hosiery, of which the following numbers are representative selections:

No. 255—Women's "Onyx" Black Silk "Pointex" Heel—with "Wyde Top" of Lisle and Lisle Sole—Light Weight. Price, ... **$1.35**

No. 265—Women's "Onyx" Black Silk "Pointex" Heel, with "Wyde" Top of Silk, Lisle Sole; "Doublex" Toe, medium weight **$1.50**

No. 305—Women's "Onyx" Black Silk "Pointex" Heel. Extra Fine and Sheer. Price, ... **$1.75**

No. 705—Women's "Onyx" Black, "Pointex" Heel, all Silk. Excellent value at **$2.50**

Patented Dec. 24, 1912

Sold by leading dealers everywhere. If your dealer cannot supply you, we will direct you to the nearest dealer. Write to Dept. I.

Lord & Taylor

Wholesale *New York*

WRAPS *and* MANTLES DE LUXE

—from Bonwit Teller & Company

"MADELAINE" model. Charming afternoon wrap of chiffon velvet. The back is decidedly new. Trimmed with wolf pelts and white fox. In the latest Parisian color effects.

"REJANE" model. Opera wrap of tinsel broché. The material is a charming combination of lavender and gold. Finished at the bottom and on the cuffs and collar with Russian Fitch.

"CLIO" model. Theatre wrap of marine blue silk plush. Trimmed with scarf and bottom piece of fine Russian Fitch.

A FEW ORIGINAL MODELS SELECTED FROM A MOST REPLETE STOCK OF EVENING WRAPS, COATS AND MANTLES.

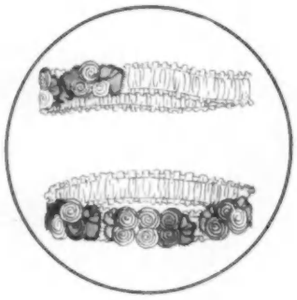
BONWIT TELLER & CO.

FIFTH AVENUE AT 38th STREET
NEW YORK

Paris:
42 Rue de Paradis

Philadelphia:
Thirteenth & Chestnut Sts.

CORRECT CORSETS
FOR THE
CORSETLESS FIGURE



The ribbon roses in pastel shades on the garters shown at the left are *flat*, a distinct advantage when one considers the present-day skirts. $3. a pair.

The sachets shown at the right make an attractive gift for the trousseau. The fringed edges are pretty and different. $2.

IN these days, when a woman is considered "well-dressed" it will almost invariably be found that her *corsets* are the real secret of her success.

A gown, however beautiful its lines may be, will not look well on a woman who is not suitably corseted.

In fact, many a fashionable woman of today has different corsets for different gowns, so important it is that the lines of her body should be in perfect harmony with whatever she may be wearing.

The corsets shown on this page are chosen carefully for the woman who wants the correct fashionable lines, although not extreme.

V0392—The corsets shown above in addition to giving the very newest lines, will be found unusually comfortable to wear, because they are so lightly boned. Of suède cloth, trimmed with fancy stitching, heavy silk garters, a narrow elastic belt inside at the waist line. $12.50.

V0394—Below at the left is shown a brassière of all over lace, lined with heavy net. The elastic straps over the shoulders are covered with shirred satin ribbon. $4.50.

V0395—The brassière at the right is of tucked lawn, and medallions of embroidery; as serviceable as it is pretty. $3.

V0393—For the more conservative woman desiring correct lines, these corsets are ideal. They extend enough above the waist line so that a woman will "feel corseted," and yet they allow perfect freedom. In mercerized batiste, $6.

NOTE.—If you are interested in the fashions shown on this page, by communicating with or coming to the Personal Service Bureau, Fourth floor of the Stewart Building, individual and careful attention will be insured.

JOHN WANAMAKER **NEW YORK**

FURS

FASHION is as exacting in all fur apparel as in other forms of feminine adornment. The light fabrics that are worn in winter make furs necessary.

The foreign passion for fur creations has reached us, and the coming demand for this winter will be enormous.

The Wanamaker Fur Shop is prepared, in skins, styles, artistry and workmanship.

A full flood of Northern light, through thirty large windows, in reception, inspection, designing and work rooms, shows all to be seen and known about fur fabrics, fitting and finishing. All grouped together, including mammoth storage galleries, convenient for visitors and open for inspection and consultation.

THE CUSTOM FUR SHOP, TENTH FLOOR, NEW BUILDING

Again this season muffs are to be large. Scarfs and stoles are wider and longer, and can be worn crossed either in front, or back. It is quite distinctive to have furs of contrasting sorts.

The set shown at the left is of Near Seal, effectively trimmed with leopard skin. $87.50.

Particular attention is directed to our collection of rare skins, including Silver Fox, Chinchilla, Russian Sable, Hudson Bay Sable.

These and many other furs may be selected here from a wide variety of skins.

The set shown at the right is of civet cat. The muff is large and perfectly plain. The collar has two shaped ends, that can be worn over the shoulder, or in back if preferred. Muff $25. Scarf $23.50.

The typical fur coat of the coming season is a smart cutaway with well rounded corners, loose back, hanging from the collar or from a yoke, medium length. The very newest shape for a fur collar is one pointed on both shoulders.

The fur coat in the illustration is of caracul, with collar and cuffs of civet. $75.

NOTE.—If you are interested in the fashions shown on this page, by communicating with or coming to the Personal Service Bureau, Fourth floor of the Stewart Building, individual and careful attention will be insured.

JOHN WANAMAKER **NEW YORK**

DO NOT MISS

these four great

VOGUE NUMBERS

FOUR problems — your clothes, your personal appearance, your Christmas presents, your amusements. Big as these problems are, the next four numbers of Vogue will help you get the best of them.

Here are the titles of the next four numbers; also a very brief suggestion of their contents. If you know Vogue at all, you know that Vogue's value is at its height now in these weeks when there is so much to do and so little time to do it in.

Vogue for		*On Sale*
November 1st	**WINTER FASHIONS**	**October 27th**

The Winter mode at its climax is exhaustively discussed in this number, with illustrations and descriptions of smartest Winter gowns, tailor suits, hats, furs and accessories. Also corsets, shoes, wraps, lingerie and every other detail of this season's fashionable wardrobe.

November 15th	**DRAMATIC AND VANITY**	**November 10th**

A review of the theatrical season. Fashions in front of and behind the footlights; newest discoveries for toilet table and vanity box; the creams, powders, perfumes and soaps that are a part of the fine arts that make fair women still more fair.

December 1st	**CHRISTMAS GIFTS**	**November 25th**

Vogue's solution of the Christmas shopping problem. An illustrated guide to the holiday shops, containing Vogue's celebrated offer to shop for you. Gifts expensive and inexpensive for every taste and every pocketbook.

December 15th	**CHRISTMAS**	**December 10th**

News of society as the midwinter round of dinners, dances and opera begins. The fashions, festivities and frivolities of Christmas; last minute help for the Christmas shopper.

IT IS dangerous to count upon your newsdealer having these four numbers in stock. If you ask for them even a day or two after publication you may be too late. The newsdealer will not supply himself with more copies than he expects to sell. But he will be only too glad to reserve your copy for you if he knows you are coming for it. Therefore we suggest that you use the coupon alongside; it will automatically remind the newsdealer to order and put aside for you, as they come out, all four numbers.

This is the coupon →

(To avoid disappointment — tear out and hand to newsdealer)

Mr.
Newsdealer:

Please reserve for me as they appear one copy each of the Vogue numbers checked below.

[] WINTER FASHIONS *Nov. 1st*
[] DRAMATIC & VANITY *Nov. 15th*
[] CHRISTMAS GIFTS *Dec. 1st*
[] CHRISTMAS *Dec. 15th*

Name.....

Address.....

Demonstrated Superiority in the Four Vital Points

Control: Magnetic—a small disc taking the place of the usual cumbersome control lever.

Braking: Magnetic, operating upon pressure of a button. The car cannot skid when this is applied. Foot-brake has automatic power cut-out. The brakes are external, and will not freeze up.

Drive: Double drive from both front and rear seat.

Principle: Chainless, direct shaft drive without universal joints. Consequently, maximum efficiency per unit of power.

These four features are patented and exclusive to the Ohio Electric. They are only a few of many.

See the car at the nearest Ohio dealer or write for catalog.

The Ohio Electric Car Company, 1503 W. Bancroft St., Toledo

Gibson Electrics, Ltd. Ontario Distributors Toronto, Canada

OHIO

THE ENVIED
ELECTRIC

Dressmaking Becomes a Pastime Instead of a Pest Time with

Pneu Form

The Pneumatic Dress Form

It's You

You can sit at ease and make or remodel your gowns, dresses, waists and skirts without a single moment of standing for wearisome try-ons.

Pneu Form is YOU. When inflated inside of your fitted waist-and-hip lining, *Pneu Form* becomes *your second self*, reproducing to perfection every line and curve of your figure.

With *Pneu Form* the most elaborate gown can be made and completed without one personal fitting.

It does away completely with all the fret and fuss and weariness of dressmaking days. The minutest details of your entire wardrobe may be perfected at home or at your dressmaker's without fatigue or bother.

Dressmaking days are here. Do not try to get along another season without *Pneu Form*, woman's greatest saver of time, nerves, muscles and money since the invention of the sewing machine.

Write for booklet, "IT'S YOU," which gives full descriptions, uses and price of Pneu Form.

The little box base holds it all

The Pneumatic Dress Form Company

557 Fifth Avenue (Near 46th Street) New York City

MIGEL QUALITY SILKS

A twelvemonth ahead of the fashion is your proud position if you wear Migel-Quality Silks.

These famous silks possess the rare creative touch that makes them masterpiece materials for gowns of exclusive caste. Look for the Migel-Quality mark—it means quality beyond question.

A Migel-Quality Silk for Every Occasion:

INDESTRUCTIBLE VOILE—Looks like cobweb—wears like broadcloth. The strongest sheer silk ever made. We dare guarantee it to outwear the lining.

TANGO CREPE—for the new frocks "la Dance." A new clinging silk fabric of Chinese construction.

PUSSY WILLOW CHIFFON CREPE—Broche and plain to match—a fabric of peach-skin finish in all the new nature colors.

KISMET DE LUXE—a rich brocade silk never before produced on a power loom.

EGYPTIAN CREPE—has that Eastern richness and splendor so much sought in silks.

Illustration: Theatre Wrap of Migel-Quality Kismet de Luxe. Created for the American Fashion Show, New York.

For sale at the Class Stores

M. C. MIGEL & COMPANY

The New Silks First

Fourth Avenue at 20th Street, New York

A blind man who could see—

Here is Romance. In 1864 Joseph Pulitzer was turned away from French's Hotel in New York, for the lack of 50 cents to pay for his bed. Twenty years later he bought French's Hotel, ripped it down to its last stone and on the same site reared the famous Pulitzer Building, the home of his masterpiece and legacy, "The World," one of the world's great newspapers.

At the height of his later triumphs, Pulitzer was stricken blind. One of the Rothschilds has said that without this handicap he would have collected into his hands all the money in the world. But blindness and ill health did not dim the flame of ambition in this restless genius—and money was not his goal. From his steam yacht, cruising over the seas of two worlds, Pulitzer directed the destinies of his two great papers, making and unmaking politicians, fighting for the weak and oppressed with the fanatic zeal of the born crusader.

In the "Reminiscences of a Secretary" Alleyne Ireland tells, with intimate details, the Arabian Nights' story of this man's life. One of our editors describes it: "A human document, portraying with vivid distinctiveness the idiosyncrasies and frailties of a wonderful invalid, with occasional flashes that indicate real greatness of soul and earnestness of purpose." The first chapters of the "Reminiscences of a Secretary" will be published in the October number.

METROPOLITAN

"The Livest Magazine in America"

Ask any newsdealer for the October number

Illustration Copyright, 1913, by the Spirella Co., Inc.

Give your dressmaker a chance—

Your dressmaker cannot give you good lines unless your corset gives them to you to start with.

The Spirella corset is the delight of the best dressmakers. Its flexible boning—found only in this corset—moulds the figure into the long, soft lines of fashion without the artificial stiffness of the average corset. Yet it will not take a permanent bend and is guaranteed to neither break nor rust.

Gowns fitted over a Spirella fit equally well a year hence because the corset keeps its splendid lines and does not lose its original flexibility. The

Spirella Corset

(Not sold in stores)

is fitted to measure in your own home by our professional corsetiere. She studies the possibilities of your figure and so adapts the corset to your needs as to soften defects and develop your best lines. Spirella gives you not only perfect poise and the easy grace of the modish figure but absolute comfort under all conditions.

Send coupon for booklet "You at Your Best"

This handsomely illustrated booklet is brimful of new ideas about proper corsetry. It will tell you how you can look and feel your best. No woman who is really seeking comfort combined with correct style can afford to be without the information this book contains. It is *free*. Send for it today. With it we will send name of Corsetiere nearest you.

SPIRELLA

506 Fifth Avenue, New York London Paris

Factories at Meadville, Pa.; Letchworth, England; Niagara Falls, Canada; Düsseldorf, Germany.

The Spirella Company Incorporated
Dept. V-103
Meadville, Pa.

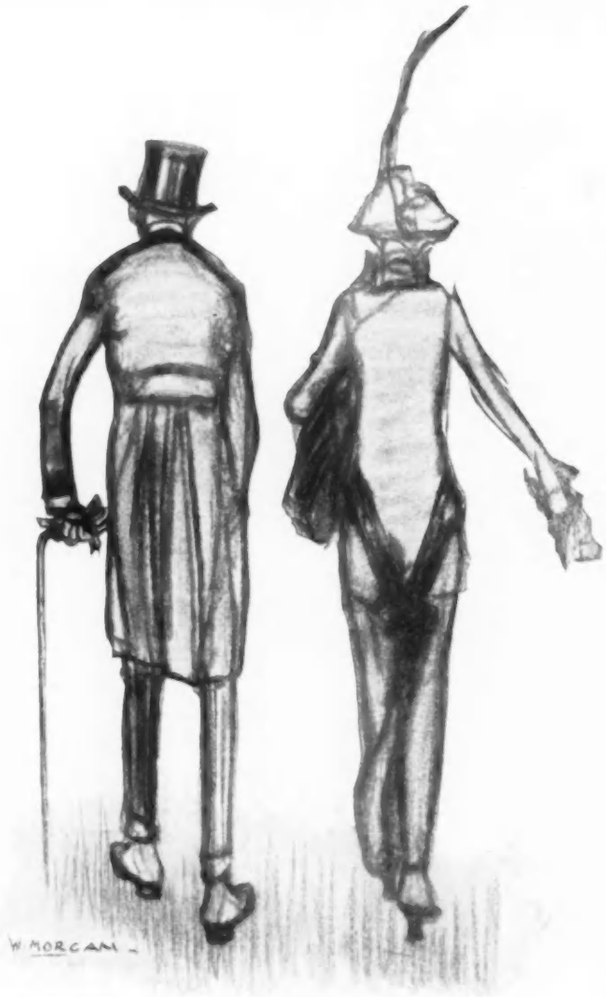
Please send me, without obligation, your free Spirella Booklet and the name of your local Spirella Corsetiere.

Name .....

Street Address .....

P. O. .....

State .....



Back to Town

BRINGS up winter plans. In selecting your winter's reading don't forget that Norman Hapgood is editing Harper's Weekly and giving the intelligent and discriminating portion of the American public its first thoroughly distinctive publication. Harper's Weekly is Norman Hapgood's book. It accurately represents the interests and tastes of an extraordinarily broad and active-minded man. In it you will find the best theatrical criticisms, a full and sympathetic treatment of the world wide feminist movement as it develops, a great variety of articles of especial interest to thinking women and the most unique and clever cartoons and illustrations that can be found on this side of the Atlantic. Until November 10th only the publishers have established a special subscription rate of Four Dollars a year; after November 10th the rate will be Five Dollars. Send your check for $4.00 now.

HARPER'S WEEKLY

The McClure Publications **251 Fourth Ave., N. Y. City**

McCALLUM Silk Hosiery meets both the ordinary and extraordinary needs of a woman's attire. The woman who wears it goes anywhere that well-dressed people congregate, with complete assurance that her hosiery is correct in every particular. Style 153 is obtainable in color to match any sample if a few days' time is allowed. Our exclusive styles in hand-embroidered and lace-inset hose are as exquisite as can be procured anywhere in the world.

Our handsome booklet, "Through My Lady's Ring," is yours for the asking.

All prices from $1 upwards at the best dealers everywhere. McCallum Hosiery Company, Northampton, Massachusetts.

McCallum
Silk Hosiery

VAN RAALTE MAKE

Veils

"Beaumou" Veil

PRONOUNCED
BO-MO
SIGNIFIES
Beautiful and Soft

As the selection of veiling is a matter of personal taste, we want every woman to know that every one of her fancies, so far as veils are concerned, has a beautiful answer in some one of the Van Raalte Make Veilings. The veiling illustrated is the new "Leaf of the Lily" design. Exquisite in pattern, fairy light and dainty, the "Leaf of the Lily" is an extremely dignified pattern, and lends a certain tone to the wearer. It is strong and durable, will give to pull and stretch without tearing. Like all "Beaumou" Veils, the "Leaf of the Lily" will bear washing again and again. Van Raalte Make Veils offer a variety of other veilings that are equally beautiful and all are *the* season's correct fashion. Among them are various designs in the "Beaumou," also the Van Raalte guaranteed absolutely *waterproof* Chiffon Veil and the celebrated Stronghair Waterproof Maline.

All shades and colors. Various prices at good retailers.

Write for Booklet, "The Wear and Care of the Veil."

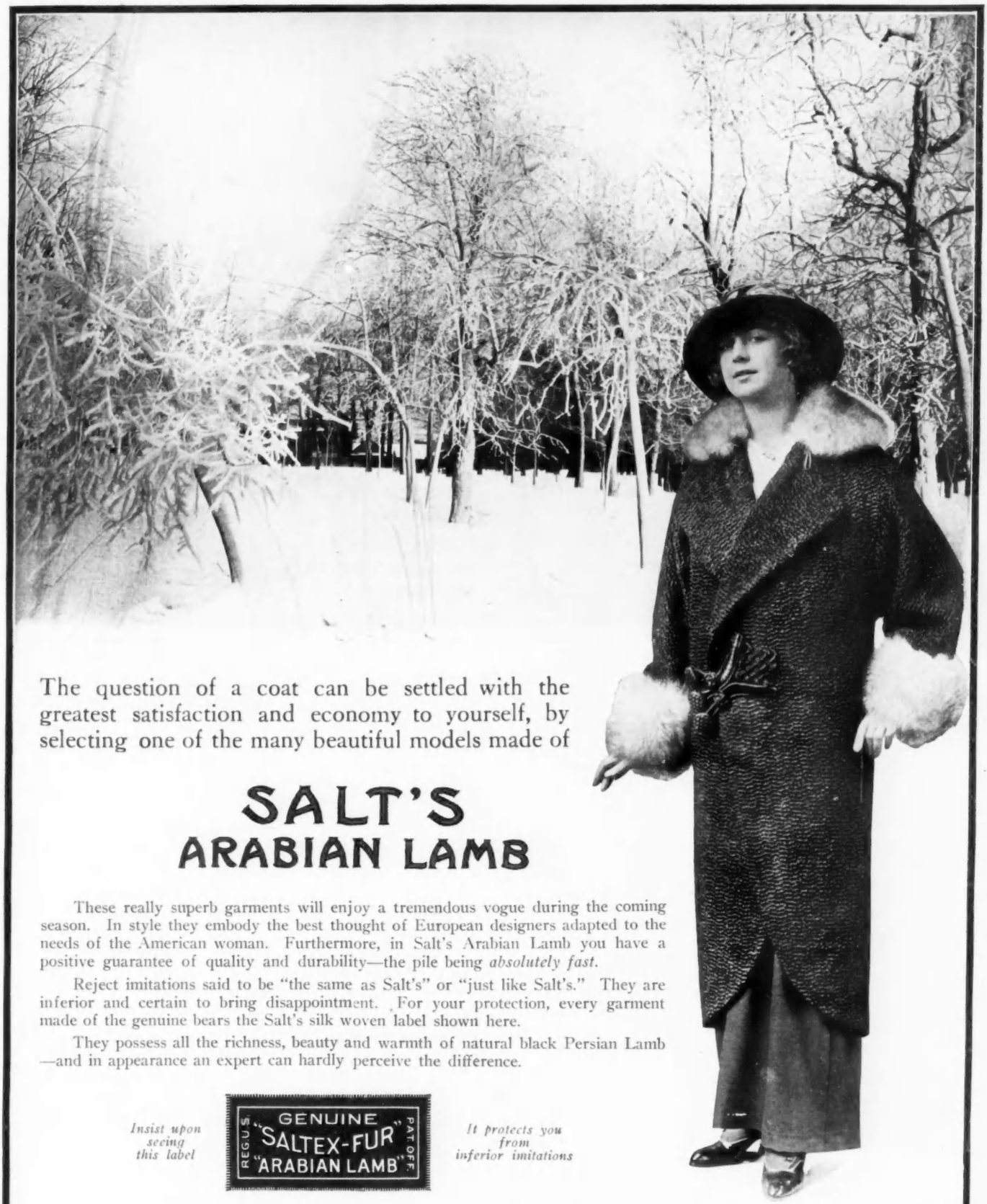
If you cannot obtain our veils readily at your dry goods or specialty store, communicate direct with us.

For Your Protection

Every Van Raalte Make Veil bears this little white ticket. Look for it.

VAN RAALTE MAKE

E. & Z. VAN RAALTE, 98 and 100 Fifth Avenue, New York



The question of a coat can be settled with the greatest satisfaction and economy to yourself, by selecting one of the many beautiful models made of

SALT'S
ARABIAN LAMB

These really superb garments will enjoy a tremendous vogue during the coming season. In style they embody the best thought of European designers adapted to the needs of the American woman. Furthermore, in Salt's Arabian Lamb you have a positive guarantee of quality and durability—the pile being *absolutely fast.*

Reject imitations said to be "the same as Salt's" or "just like Salt's." They are inferior and certain to bring disappointment. For your protection, every garment made of the genuine bears the Salt's silk woven label shown here.

They possess all the richness, beauty and warmth of natural black Persian Lamb —and in appearance an expert can hardly perceive the difference.

Insist upon seeing this label

REG. U.S. GENUINE "SALTEX-FUR" "ARABIAN LAMB" PAT. OFF.

It protects you from inferior imitations

Ask your dealer to show you his line of garments made of Salt's Arabian Lamb. Be your own judge. Or we will gladly send you samples of the material and name of dealer who can supply just what you desire.

One of the many beautiful models of Salt's Arabian Lamb, retailing at popular prices.

Salt's Textile Manufacturing Company **38 East 25th Street, New York**

Dean's Wedding Stationery Department

Furnishes all the required invitations and cards, engraved in the best manner, and the most approved styles of lettering.

✦

Special price list and samples sent on request

✦

Visitors to New York City always welcome

628 Fifth Avenue
New York

Established in 1839

Facial Exercise

Restores Youthful Beauty

Real compelling Beauty comes only in Nature's way. Let me teach you how you can, in your own home, restore as well as preserve youthful contour and expression; remove all wrinkles caused by sagging muscles; make the complexion as fresh as in girlhood (through invigorated circulation); and make a flabby, withered neck firm and fresh, *without* massage, vibration, plasters, or any external treatment. These can neither restore youthful appearance nor prevent marks of age. *My system* both *Restores and Prevents.* I have been teaching it for thirteen years and have many pupils of national prominence in this and foreign countries.

Write to-day for my New Booklet, "Facial Exercise," which fully describes my System, and my new Supplementary Beauty Course—FREE.

KATHRYN MURRAY
Dept. V-102
209 State Street Chicago

HALCYON ROSE

The Highest Expression of the Perfumer's Art

To rob the flower of its very soul is a really wonderful achievement—and a costly one.

That is why the Halcyon Rose productions of necessity are more expensive than the ordinary, so-called "popular priced" perfumes and toilet articles.

And because they are so much more delicate and refined, they are expected to appeal to those who like to exercise a fine discrimination in the selection of their toilet requisites.

HANSON - JENKS CO.
Perfumers
29 West 38th Street
New York

At All the Better Stores.

Halcyon Rose Perfume	$2.35 to $4.75
Halcyon Rose Toilet Water	$3.25
Halcyon Rose Sachet Powder	$2.00
Halcyon Rose Face Powder, Flesh, White, Brunette	$2.00
Halcyon Rose Talcum Powder	$ .75
Halcyon Rose Blush 75c (a liquid rouge).	

Send 4c for a Sample Bottle

The original Eau de Cologne—made in the ancient city of Cologne since 1792. For more than 100 years it has been a toilet necessity with thousands of refined men and women on both sides of the Atlantic.

No. 4711 Eau de Cologne

used in the bath, on the handkerchief, after motoring or traveling, for the relief of headache, after shaving—you will find it wonderfully invigorating and refreshing. The most sensitive person will be pleased with its delicate perfume. A boon in the sick room.

4 ounce bottle, 55 cents.
Other sizes, plain and wicker, 85c to $3.
Send 4c in stamps for sample bottle to

Mülhens & Kropff,
Dept. V, 298 Broadway, New York

U. S. Branch of
Ferd. Mülhens, No. 4711 Glockengasse,
Cologne o/R, Germany.

Also makers of the famous "No. 4711" White Rose Glycerine Soap and Eau de Cologne Bath Salts.

HATCH'S JAPANESE DRESS CREPES

Are different in their weave from any other fabric to be had. All of our crepes are yarn-dyed before they are woven. That is, the *thread* itself is dyed before it is made into cloth. Hence we offer a FAST-COLOR, WASHABLE fabric in the first place—and second, a fabric that does not require ironing.

We are only too glad to send you samples, and one of our firm will make it a personal matter to correspond with you concerning this specialty of ours if you write us.

These goods are 30 inches wide and priced from 38c. to $2.00 a yard.

Walter M. Hatch & Co.
Orientalists
148 Tremont Street
Boston, Mass.

Beautiful Quaker Laces for Winter Styles

Vogue Pattern 2408—WAIST

Waist crosses in the back, opens in front, and is attached to a high-fitted girdle. The four inches wide *Quaker Lace No.* 12686 sleeves drape up on the shoulder. Materials required for waist: ⅜ yd. chiffon 44 inches wide, 2 yds. ribbon 6 inches wide, 1⅜ yds. *Quaker Lace* No. 12686 4 inches wide. Waist pattern is cut in five pieces. Sizes, 34-40 inches bust measure. Price, 50 cents.

Vogue Pattern 2409—SKIRT

Two pieces of *Quaker Lace No.* 12689 are draped at the bottom and front and attached to a one-piece chiffon underskirt which crosses in the front and is gathered at the high waist-line. The satin overskirt is cut on the fold of the goods at the center back, and is slightly draped in the front. The entire skirt is mounted on a fitted girdle and measures 1⅛ yards at the lower edge. Materials required for the skirt: 2⅛ yds. of satin 36 or 42 inches wide, 1 yd. of chiffon 44 inches wide, 1½ yds. of *Quaker Lace No.* 12689 18 inches deep, 1½ yds. of chiffon for foundation skirt. Skirt pattern cut in six pieces. Sizes, 22 to 28 inches waist measure. Price 50 cents.

Order pattern from the Vogue Pattern Service, 443 Fourth Avenue, New York.

QUAKER LACES

THE NEW AND SEASONABLE PATTERNS OF QUAKER LACES ARE READY FOR THE AMERICAN WOMAN OF FASHION

THE variety of Quaker designs is wide, and every design is strikingly beautiful and absolutely correct.

Quaker Laces are a highly specialized line designed to meet the demand of the season's styles. This makes selection easy.

Our designers are guided solely by the advanced and authoritative forecasts from the style centers of Paris, London and New York.

To you this means that no matter what design you may select, it's right if it's Quaker.

THROUGHOUT the country, leading department stores and specialty shops are showing the choicest products of the Quaker machines in a profusion of fashionable patterns.

Especially pleasing this season are the effects in the light Quaker Laces, such as shadows.

There are beautiful designs for Gowns, Waists, Lingerie, Millinery and Neckwear.

There are dainty effects for Babies' and Children's garments.

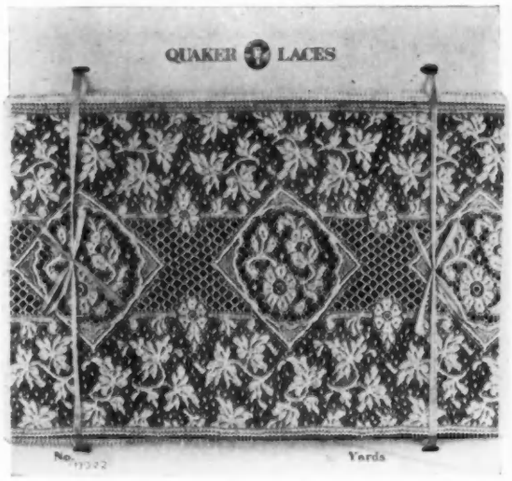
Visit one of the stores carrying Quaker Laces and look them over.

QUAKER LACES are not sold by mail. We cannot send samples, but we will gladly send you "The Quaker Lace Book" free on request. To see Quaker Laces, go to the best department stores, dry goods stores and lace specialty shops. Look for the Quaker head on the blue card.

Quaker Lace Company

Makers of Quaker Laces, Quaker Curtains and Quaker Craft-Laces

PHILADELPHIA



Quaker Laces are wound on turquoise blue cards on which the name and trade-mark are stamped in gold. That name and trade-mark are your assurance of lace quality and lace style. The lace shown here is *Quaker Shadow Band No. 13022.*

Vogue Pattern 2410—WAIST

Unusual kimono waist, designed for lace flouncing—edge of the lace should be at lower edge of the sleeves—the seam is at the center back. The waist is draped at center front. Two-piece lining cut normal waist-line. Kimono waist is cut two inches high waist-line. The draped girdle has long sash. Material required: 2 yds. of 24-inch *Quaker Lace No.* 13587, 1 yd. of 42-inch material for girdle and sash, 2 yds. of 27-inch material for lining. The pattern of the waist is cut in five pieces. Sizes, 34 to 40 bust measure. Price 50 cents.

Vogue Pattern 2411—SKIRT

One-piece draped skirt, opening in the front. One-piece tunic, with straight lower edge—designed for *Quaker Lace No.* 13587 flouncing. The tunic opens at the center back under the sash. The skirt is cut with two inches, raised waist-line. Lower edge measures 1¼ yards. Material required: 3 yds. of 42-inch material for the skirt, 1⅞ yds. of 18-inch flouncing for the tunic. Pattern of skirt cut in three pieces. Sizes, 22 to 28-inch waist measure. Price, 50 cents.

Order pattern from the Vogue Pattern Service, 443 Fourth Avenue, New York.

QUAKER LACES

HOW TO SHOP THROUGH VOGUE

This number of Vogue is filled with so many good things to buy it is such a complete guide to the best offerings of the best shops, that even if you now happen to be in New York you will scarcely find time to do all the shopping yourself. Let Vogue help you. The full scope of Vogue's Shopping Service is explained on this page

1. What Vogue Will Buy For You

Vogue will buy for you any article editorially mentioned or advertised in Vogue; also any other desired articles, provided they can be purchased in New York City. When ordering anything that has appeared in Vogue, please give the date of the issue and the number of the page on which you noticed it.

2. How to Order Through Vogue

Simply write to the Vogue Shopping Service, enclosing cheque or money order to cover the cost of the desired purchases. When you do not know the exact cost, send approximate amount and the balance, if any remains after purchase, will be refunded at once. If by chance your remittance is insufficient, Vogue will notify you promptly; articles cannot be forwarded until the full amount has been received.

3. How Articles Are Delivered

Unless otherwise requested, all articles are sent express collect. Charges will be prepaid, however, when the approximate amount has been sent Vogue for that purpose. Orders will *not* be sent C. O. D. When ordering small and light articles, please be sure to include sufficient postage so that they may be mailed.

4. Articles Sent on Approval

Only by special arrangement made in advance will articles be sent on approval, with the privilege of returning them if you so wish. In case of their return, your remittance will be immediately refunded. The express charges both ways will be at your expense. And, when you find it necessary to return such articles, address them to Vogue and *not* to the shop, thus avoiding considerable delay in adjusting your account.

5. Charge Accounts Not Possible

This shopping is done for you by Vogue at its own expense: we make no charge for our services. To avoid book-keeping, it has seemed best not to open charge accounts with any patrons, but to make a uniform rule that remittances shall invariably accompany orders. Much clerical labor is thus avoided, and the time and effort saved is expended in other ways more directly to the customer's advantage. Vogue cannot, furthermore, undertake to charge purchases to your own account at the shop from which they are bought. All orders are therefore to be accompanied by the appropriate remittance.

6. Notes on Ordering Garments, Etc.

When ordering garments of any kind, be sure to state size. This is a simple precaution, yet it is often overlooked. Also please give Vogue the completest possible idea of your preferences in style, color, material, etc.

Whenever it may be possible, name a second choice or alternative in case what you wish cannot be supplied. Not infrequently our patrons forget to do this, and yet when we write and ask them if an alternative will be satisfactory they usually reply in the affirmative. It will save time if you will give your second choice in your first letter.

Purchasers of Vogue Patterns are always invited to let the Shopping Service buy the materials suitable for making up the patterns they have selected.

This offer to let Vogue shop for you is a standing invitation, and it is open to every reader of Vogue, no matter where she lives, nor how many or how few articles she desires to have purchased in this manner.

A LETTER FROM MICHIGAN

"The things I ordered some time ago came in good time and were absolutely satisfactory in every way.

"You must have shoppers of remarkable discrimination and taste. The net petticoat and corset cover had blue ribbons the same shade as the girdle on the lace gown with which they are to be worn! I am so pleased that you didn't send pink ribbons in the corset cover and lavender on the petticoat.

"This department is going to prolong my life beyond my allotted time, I am sure. I can sit in this safe and quiet village and get everything perfectly all right without worry or trouble. It is worth the price of Vogue a hundred times over."

Hillsdale, Mich. *(Mrs.)* —— ——

VOGUE SHOPPING SERVICE

443 FOURTH AVENUE,
NEW YORK CITY

AND FROM PORTO RICO

"The little dress was a miracle at the price and was praised by the smartest woman in town.

"But the prizes for my bridge were the greatest success. The woman mentioned above was first, and had the privilege of choosing. She began with the petticoat. As soon as she saw it she caught it up and said, 'I don't want to see any of the others.'

"In spite of my principles with regard to business letters, I see that your personality has projected itself into my consciousness so that I feel constrained to write you as above. I have heard from all sorts of sources that mine was considered the prettiest party ever given in Porto Rico."

San Juan, P. R. *(Mrs.)* —— ——

A FINAL SUGGESTION—WHY NOT TEAR OUT THIS PAGE AND KEEP IT FOR REFERENCE?

Try a Woodbury Treatment tonight.

Have you ever used a soap prepared by a skin specialist?

If not, you do not know how beneficial a soap can be.

For thirty years John H. Woodbury made a constant study of the skin and its needs. He treated thousands of obstinate skin diseases, made countless skin tests, until he evolved the formula for Woodbury's Facial Soap.

In the 12-page wrapper around every cake of this soap the causes for all common skin troubles are given—conspicuous nose pores, sallow skin, blackheads, etc.—and the proper treatments to relieve them.

If there is any condition of your skin that you want to improve, get a cake of Woodbury's today and follow carefully the directions given on this wrapper. In ten days or two weeks your skin will show a marked improvement—a promise of that lovelier complexion which the *steady* use of Woodbury's always brings.

Woodbury's Facial Soap costs 25c a cake. No one hesitates at the price after the first cake.

Woodbury's Facial Soap

For sale by dealers throughout the United States and Canada

Write today for samples

For 4c we will send a sample cake. For 10c samples of Woodbury's Facial Soap, Facial Cream and Facial Powder. Address the Andrew Jergens Co., Dept. M-9, Spring Grove Ave., Cincinnati, Ohio.

In Canada, address the Andrew Jergens Co., Ltd., Dept M-9, Perth Ontario.

La Tango

Dobbs & Co's Fifth Avenue Hats For Women

Exclusive shapes for all occasions

Dobbs & Co

242 5th Avenue, New York

Reduce Your Flesh

Wear my famous Rubber Garments a few hours a day, and your superfluous Flesh will positively disappear.

DR. WALTER'S FAMOUS

Rubber Garments

FOR MEN AND WOMEN

By inducing perspiration these garments cause the safe and speedy reduction of all unnecessary flesh. They cover the entire body or any part. They are endorsed by leading physicians.

Specially prepared rubber chin reducer and wrinkle eradicator, restores wrinkled or withered skin to a firm, healthy condition.

This garment can be worn under the corsets all day without the slightest discomfort

Neck and Chin Bands $3.00; Chin only, $2.00.

Also Union Suits, Stockings, Jackets, etc., for the purpose of reducing the flesh anywhere desired. Invaluable to those suffering from rheumatism.

Rubber Elastic Webbing "Slip-Ons" $8 up
Rubber Elastic Webbing "Slip-Overs" $6 up

Write at once for further particulars.

DR. JEANNE WALTER
Inventor and Patentee
Dept. A, 45 W. 34th Street, New York

San Francisco Rep.: Adele Millar Co., 166 Geary Street. Philadelphia Rep.: Mrs. Kammerer, 1029 Walnut Street. Chicago Rep.: E. Burnham, 138 No. State Street.

Use the Face Powder

that has been awarded highest honors by the International Expositions in Paris, Ghent, Turin, Bruxelles, Barcelona and other Fashion centers.

EAU GORLIER

(PRONOUNCED O-GORL-YEA)

FACE POWDER has been famous abroad for over 50 years and most French ladies would use no other.

It is now being introduced to America and can be bought at all good Department Stores and Druggists. Price 75c a box.

Miniature box of Eau Gorlier Face Powder will be mailed you by our New York office on receipt of 4c. in stamps. Write today.

HY. J. ROUSSEL, Inc.

Browning King Building New York
2 and 4 Place des Vosges Paris

Mrs. Copeland

Makes Distinctive and Modish Gowns.

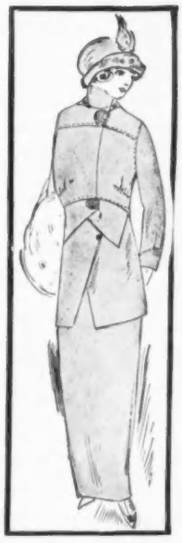
Advanced Styles Now Ready.
Inspection Invited

Mail Orders Satisfactorily Executed.

The Cambridge Building, 334 5th Avenue
New York City

P. Chopak & Co

Ladies' Tailors and Furriers



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A Wide Assortment of the Most Exquisite Parisian Models

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P. Chopak—Formerly 109 E. 59th St.

Anes Bros.

Importers

Ladies' Tailors and Furriers

425 Fifth Avenue, N. Y.

Exclusive Models
Supreme Workmanship and
Moderate Prices

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RIVIERA ~ ITALY
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Largest British Steamers in the Trade

WHITE STAR LINE

"ADRIATIC" 24,541 Tons

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WEST INDIES and
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Splendid Cruising Steamers

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Duration 16 to 28 Days
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CRUISE DEPARTMENT
WHITE STAR LINE
RED STAR LINE
9 BROADWAY NEW YORK

THOSE who wear O'Sullivan's Heels walk with the free, unstudied grace of youth. For this reason, these invisible little heel-cushions are the recognized vogue among the women of Fashion's most exclusive circles.

All the lift and spring of new live rubber come to your step with O'Sullivan's Heels. By their use you can walk easily, quietly and lightly. They absorb the shock and jolt of pounding hard heels on floors and pavements. Fatigue and nerve strain are reduced; you have a surprising feeling of sprightly energy.

O'Sullivan's Heels cost but 50c, attached, and may be had from all shoe dealers and shoemakers. You will find that they last twice as long as leather, and help to keep your shoes in shape.

O'Sullivan's

HEELS of New Live Rubber

For Men, Women and Children

Le Papillon

TRADE MARK

MME. GARDNER
Manager
Tel. 4383 Greeley
26 West 38th St., New York City

Write for Booklet A

The demands for the present fashions, and the desire for the natural, uncorseted effect make

"Le Papillon"

a style essential for women of every figure—slender, plump or stout.

Corsets to Order.
Ready to Wear.
Slip-on

Our goods are universally admitted to be of superior style, fit, finish and workmanship.

Ambre Royal
The Powder of Royalty
Incomparable
French Face Powder

$1.75
the Box

The Latest Paris Edict—
Two New Tints
BISTRE
(for Afternoon)
MAUVE
(for Evening)

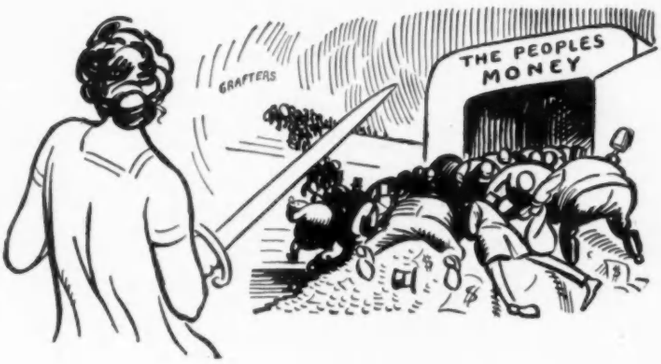
SIX DELICATE TINTS
Exquisitely Rare Perfume
Non-Injurious to most delicate Complexion

Send 25¢ for Acquaintance Box
of 5 Violet Products including Extract, Sachet, Tooth Paste, Cream and Sample Box of Ambre Royal Powder.

The Paris Perfume
that captured all Europe
KASSYA
(KASH-SHA)

A Wonderful Odor
Distinctive-Entrancing
$3.50 — the Bottle
If not at your Dealers we will supply you direct

Violet (PRONOUNCED VE-O-LAY)
Importing Offices,
71 West 35th St., N.Y.



Woman is Coming to Her Own

The Pro-Suffrage Number of LIFE on sale everywhere in America, Tuesday, October 14th, at high noon. A number in which the arguments in favor of Woman Suffrage are presented from the standpoint of LIFE's contributors. This is the only number in favor of Woman Suffrage that LIFE has ever issued.

EVERY TUESDAY
EVERYWHERE
TEN CENTS
Life

Obey That Impulse

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If you don't want to spend $5.00, send $1.00 for a three months' trial subscription. *(Canadian $1.13. Foreign $1.26. Open only to new names. No renewals at this rate.)*

If you don't want to spend $1.00, send 10 cents for a number of sample copies of the world's leading humorous paper.

If you don't want to spend 10 cents, send a negotiable two-cent postage stamp for a copy of the Miniature Life, reeking with wit and wisdom.

If you are so mean that you don't want to spend a two-cent postage stamp, then good-bye.

(ONE YEAR $5.00. CANADIAN $5.52, FOREIGN $6.04)

Copr. Life Pub. Co.

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This picture will be sent to yearly subscribers to LIFE. It is printed in colors, 15 x 10 inches in size, complete, ready for framing. Sent to any address on receipt of $5.00, Canadian $5.52 and foreign $6.04. Fill in your name and address on the lines below and enclose the money.

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LIFE, 67 West Thirty-first Street, New York.

SALES *and* EXCHANGES

HOW TO ANSWER THE MESSAGES BELOW:

Put your reply in a stamped envelope with the number of the message written in the corner (for instance, 850-A). Enclose this in an outer envelope and mail to "Sales and Exchange Service, Vogue, 443 Fourth Avenue, New York. Enclose no money—wait until the advertiser writes to you.

If her answer to your letter is satisfactory, send Vogue your money order or certified check for the amount agreed upon. We will have the advertised article sent you, and will keep your money on deposit till you instruct us to send it to the advertiser, or till you have returned the article to her. Never send any article to Vogue.

HOW TO INSERT A MESSAGE OF YOUR OWN

If you do not find below exactly what you are looking for, try a message of your own. The rate is $1 for 25 words or less; additional words 5 cents each.

Wearing Apparel

BLUE SILK kimono elaborately embroidered in pink roses. Never worn. Make charming negligee. Pink crepe embroidered Mandarin coat for evening wear. Worn twice. Each $15.00. No. 73-D.

FOR SALE: Handsome sable set, muff and neck piece, trimmed with tails, in excellent condition. Cost over $1,000. Will sell for $700. No. 74-D.

FOR SALE: White satin evening gown, hand embroidered pearl beads. Cost $185. Sell for $70. Size 38. White satin gown covered black chiffon, chantilly and heavy white lace. Cost $185. Sell for $70. Size 38. No. 76-D.

WANTED. Children's Fall and Winter clothes. Girl 4½, boy 3½. Shoes, hats, sweaters, coats, everything. Must be good bargain. Give full description and price. No. 164-B.

FOR SALE: Rare old thread lace shawl; large size, exquisite pattern; good condition. Will take $100. No. 77-D.

FOR SALE: Chiffon evening frock over pink China silk. Worn once. Size 14-16. Price $10. No. 78-D.

FOR SALE: Evening costume. Draped marquisette tunic over changeable rose silk. Price $25. Large monkey fur shawl collar and muff. Price $35. No. 79-D.

FOR SALE: Size 40-42. Bernard model, 3 piece suit, small plaid, brown, black, grey. Waist brown satin, patent leather trimmings. Cost $145. Sell for $35. Pale blue broadcloth suit. Cost $80. Sell for $15. 1½ yards extra cloth. Also imported black plush suit. Cost $160. Sell for $25. All in perfect condition. No. 83-D.

FOR SALE: Handsome India shawl. Perfect condition. Elaborate design; has had greatest care. Nearly fifty years old. Will take $850. No. 89-D.

FOR SALE: Large bunch of black Paradise aigrettes in perfect condition, $14. Sent C. O. D. on approval. No. 90-D.

FOR SALE: To private collector white point lace fan, also large Spanish black lace shawl. Both very old and in perfect condition. No. 91-D.

FOR SALE: Seven yards beautiful Antique lace, twenty inches wide. Perfect condition, $350. Valued from $700 to $1,000. Seen by appointment. No. 92-D.

TWO evening gowns, chiffon and net, $5. each. Light blue St. Gall embroidered batiste, $3.50. Old blue Kersey coat, $5. Dark blue military cape, $3.50. Fit girl 14-15. Bust 34-35. Skirts 32 inches. No. 96-D.

REAL Renaissance lace robe, deep cream, trained, $25. Dark red broadcloth cape with hood, $7. Shaded old rose chiffon beaded over-dress, $25. Apricot chiffon gown, $27.50. All new. 36-38. No. 97-D.

FOR SALE: Ladies' circular cape, fine astrakan skins, length 30 inches. Cost $200. Worn three times. Will sell for $75. No. 98-D.

BEAUTIFUL long caracul coat trimmed with black fox. Size 36. Splendid condition. Cost $300. Sell $90. No. 99-D.

Miscellaneous

GORGEOUSLY carved antique mahogany bed. Pineapple and twisted rope carving. Tester lined with pale yellow silk. Rare and in perfect condition, $300. No. 75-D.

WANTED: Upright piano, in good condition, mahogany case, good make, comparatively new. Must be bargain. Please send description, also cuts and price. No. 165-B.

FOR SALE: Detroit Electric Brougham with Edison battery. Also fine Oriental rug, 12 x 15. Value $700. Will sell for $350. No. 80-D.

THREE PIECE set carved rosewood furniture. Also single chairs, old rose point lace, jewelry, camel's-hair shawl, diamonds. Russian hand wrought silver cigarette case. No. 81-D.

Miscellaneous—Cont.

FOR SALE: A very old violin in good order. Cremona model; noted Italian maker; possession in advertiser's family over hundred years. No. 82-D.

FOR SALE: Very handsome Sheffield service, six pieces, including large coffee urn, $100. Also unusual five-piece set plated on copper, $50. No. 84-D.

FOR SALE: Sheffield turkey dish with cover and warming pan. Unusually large. Solid silver trimming hall marks. Sacrifice $100. Also large Sheffield tea tray, $100. No. 85-D.

FOR SALE: One complete set Maria Edgeworth's novels, eighteen volumes, bound in nine. Published Harper's Bros. 1836. Will sacrifice for fifty dollars. No. 86-D.

FOR SALE: Antique tables, davenport and tester bed. Photographs and prices on request. No. 87-D.

FOR SALE: Antique mahogany sideboard in fine condition. Empire design. Will sell for $65. No. 88-D.

PHILADELPHIA young lady, experienced traveler, wishes to arrange and chaperone an exclusive party of four young girls for European travel, or Egypt. Highest references. No. 340-C.

WANTED a quiet two-room and bath apartment furnished, with meals, in private house or apartment hotel. No. 166-B.

SIX pairs of new light yellow silk curtains 2 yds. and 26 in. long by 35 in. wide, lined with sateen to match. Hooks attached ready to hang. Made by the Tiffany Studios. Cost $104. Sell for $60. No. 93-D.

THREE-PIECE set of Rosewood furniture, handsomely carved, $1,200. Single Rosewood chair, price $150. Very fine large marquitrie table with solid brass trimmings, $250. No. 94-D.

RUSSIAN hand-carved silver cigarette case, price $25. Odd necklace, with pendants of minatures, gold snakes and hearts, price $350. Very fine old India shawl. Beautiful colorings. Cost $1,000. Sell for $500. No. 95-D.

Professional Services

YOUNG WOMAN of good family, would chaperone party to Europe or Egypt, for the winter. Strictly first class. No. 308-C.

YOUNG American woman speaking German wishes position as useful companion, good packer, accustomed to traveling. Companion to girls or lady. No. 335-C.

WANTED: A woman of taste and good appearance who knows something about style and merchandise and can describe both will find a position to her liking by addressing. No. 336-C.

COMPANION to lady or child by conscientious American young woman of refinement. Musical and business education. Credentials exchanged. No. 337-C.

A COMPETENT TEACHER in Cultural Courses for ladies whose early opportunities were neglected. Social secretary. References exchanged. No. 338-C.

PRIVATE secretary. Work of all kinds by an experienced lady of refinement. Accountant work a specialty. By the hour at residence or at her home. References. No. 339-C.

A YOUNG WIDOW, cultured and refined, desires a position as visiting secretary, or companion to a lady or young girl. Highest references given and requested. No. 341-C.

YOUNG gentlewoman of Southern family wishes position with a lady to travel or keep house. Experienced traveler, good packer. Speaks German, some French and stenography. References exchanged. No. 342-C.

WANTED: Position as private secretary or companion by refined young lady with excellent education; experience in shorthand, typewriting and bookkeeping. Willing to travel. Best references. No. 343-C.

Seeing Things Straight

Fits-U Eyeglasses have a businesslike way of holding your lenses precisely in place. There is never a deflected angle of vision to strain and inevitably injure your eyes.

Once put on, you forget them. If your friends notice them, it is as a touch of distinction added to your appearance. Look for this monogram on the bridge:

Send for our new booklet, "Eyes Right." It gives some valuable information about the wearing of glasses—and it is free.

American Optical Company

Address Dept. G, Southbridge, Mass.

Largest makers of Spectacles, Eyeglasses and Lenses in the world.

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Nurses Outfitting Association

450 Fifth Avenue

(40th Street)

NEW YORK

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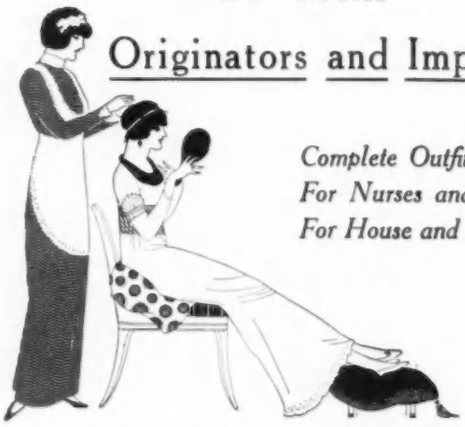

Complete Outfits
For Nurses and Maids
For House and Street

Ready to Wear *and* Made to Order
All Prices

Uniforms Collars Aprons Coats
Caps Cuffs Bibs Bonnets

Original and Only Specialty House of this Kind in the World

SEND FOR CATALOG B

EDUCATIONAL DIRECTORY

Each school represented below is recommended to the patronage of our readers

How Would You Choose a School?

THE choosing of a school is an important landmark in the life of your child. You cannot devote too much care or too much thought to such a far-reaching decision. For it is not a matter of a few years' occupation: it involves the preparation for a lifetime.

If, for instance, you have three schools in mind for your son or daughter, carefully weigh them before you decide. Visit them if possible, but, if you cannot see them yourself, ask somebody who has visited them and who knows them thoroughly.

Vogue, for your benefit, has visited over three hundred schools throughout America and Europe, and to you Vogue offers exact information and conscientious service absolutely free of charge.

Hundreds of parents have given Vogue the pleasure of aiding them. A short time ago we received this letter:

> "I have a younger sister, eighteen years, who has had very little schooling, because of family difficulties. Consequently, she is but a child in her outlook upon life. Of course, it is too late now. Nor is she inclined to go through a thorough academic school, but I wish to secure for her a school where she can receive as far as possible individual attention, and a correct view of the world and events."

Then again, here is another letter:

> "I am inquiring about a school for a boy of fourteen years. He is inclined to be indifferent towards his studies, but he is not a stupid child, he simply does not apply himself. A school where he would receive individual attention would be very beneficial. I am also looking for a school for a girl of eighteen years of age. She is very much interested in French, Piano and Vocal instruction. I have been thinking of sending her abroad to a school, but I am convinced that she is too young. Would you kindly send me as soon as possible any information that would be valuable to me at present?"

These are fair types of the letters we receive. But in difficult problems or easy, Vogue counts no time wasted spent in the service of its subscribers.

Here on this page, the announcements of good schools appear; Vogue made sure of their standing before it accepted the advertising. Read, then, every advertisement carefully; somewhere, perhaps, in the smallest corner you will find the school of your search. Then, if still you are perplexed—write to Vogue, tell us your problem fully and frankly and receive our careful and conscientious advice.

EDUCATIONAL DIRECTORY

Vogue, 443 Fourth Avenue, New York

New York

Mrs. Hazen's School for Girls

Half-hour from Grand Central Station, New York.

MRS. JOHN CUNNINGHAM HAZEN, Principal.

PELHAM MANOR, New York.

The New York School of Fine and Applied Art

FRANK ALVAH PARSONS, PRES.

Smart, Authoritative Instruction, Interior Decoration, Costume Design, Illustrative Advertising.

Send for circular.

Susan F. Bissell, Sec'y, 2239 Broadway, N. Y. C.

The Brown School of Tutoring

241 West 75th Street, New York City

Founded 1906. Boarding and day school. Separate buildings. One pupil at a time with a teacher. No classes to embarrass or retard. Pupils prepared for college, school and regents examinations in one-half time taken by class schools. Every pupil who has entered the School with the purpose of going to college has accomplished that purpose. PUPILS TAUGHT HOW TO STUDY. Constant study supervision. Fifteen teachers, each with at least 12 years of experience. "A School with an Atmosphere of Work." Mr. Brown welcomes personal interviews.

MIRIAM GILMER

VOCAL INSTRUCTION

Voice placing a specialty. Voice tried gratis.

Telephone 4829 Schuyler. **Suite 5, Broadway Studio Bldg. 2231 Broadway, at 79th St., N. Y.**

Elinor Comstock Music School Miss Comstock, a pupil of Leschetizky, established a boarding and day school in 1910 where environment is an incentive to serious work and where a musical education may be perfected. English Literature, French, Psychology, History of Art and Classic Dancing. Preparation for Concerts and Operas. Elinor Comstock, Principal, 1000 Madison Ave., New York.

COMSTOCK SCHOOL A School for Young Ladies. 52 East 72nd St. One block from 5th Ave. and Central Park. Regular and Special Courses. Music, Art, Languages and Domestic Science. Unusual opportunities for social life, and the advantages of New York. Miss Lydia Day, Principal. Miss Fanny Neale, Vice-Prin.

Indiana

ELMHURST

Only high-grade, non-sectarian country school for girls in the Middle West. Outdoor sleeping and study. Health. Efficiency. Ideals. Number limited to t /enty-four.

R. D. 6, Box V, Connersville, Indiana.

New York

Miss Bangs and Miss Whiton's School for Girls

Visit personally the schools in which you are most interested. We will cordially co-operate with you in a personal investigation of our superior advantages and methods for the training and education of young girls.

A Country School in New York City

Riverdale Avenue near 252 Street West

NEW YORK

The Barnard School of Household Arts

226 West 79th Street, New York

PRACTICAL COURSES IN

COOKING MILLINERY DRESSMAKING EMBROIDERY ACCOUNTS ARTS AND CRAFTS ENGLISH CONVERSATIONAL FRENCH

One or all of the above may be taken. Actual work done by student herself, amid home surroundings. A special class for matrons. 5th Year. Enrollments taken now. Send for Catalogue.

TUTOR—Miss Frances Mawhinney

continues her teaching. Independent instruction. Preparation for classes in schools. Experience. References.

344 WEST 57th STREET NEW YORK

Wisconsin

KEEWATIN SCHOOL FOR BOYS

Fall and Spring Terms, Villa Louis, Prairie du Chien, Wis. Midwinter Term, New Smyrna, Florida. Limited number. Outdoor life. Tutorial instruction. Tuition charges, $700. Address Secretary, Villa Louis, Prairie du Chien, Wis., or Chicago office, 1416 Masonic Temple, Central 3029.

Ohio

CINCINNATI CONSERVATORY of MUSIC. ESTABLISHED 1867

CLARA BAUR, Foundress

Instructs, trains and educates after the best methods of **Foremost European Conservatories.** The faculty numbers some of the **Leading Musicians** and **Artists of today.**

ELOCUTION MUSIC LANGUAGES

Location Ideal with respect to home comfort and luxurious surroundings. The **most completely equipped buildings devoted to music in America. Day and resident students may enter at any time.** Illustrated Catalogue **FREE.**

MISS BERTHA BAUR Highland Ave., Oak St. and Burnet Ave. Cincinnati, O.

Ohio

TO SCHOOL and COLLEGE GIRLS

NOW that you cannot shop every day in person, isn't there something that you have longed for ever since you left the City? Vogue will buy it for you. With the aid of the Shopping Service, you can live at a school a thousand miles away from Fifth Avenue and still do your shopping in the great city shops. Simply tell us what you want, send us a check or order for the approximate amount and then, after a few days, you will get the latest thing in town with no more trouble than a trip to the post-box. What may we buy for you?

THE VOGUE SHOPPING SERVICE

443 Fourth Avenue New York City

District of Columbia

Lucia Gale Barber School

Home and Day School for Girls. Academic and Special Courses. Rhythm for mental, physical and artistic development. Music, Fine and Applied Arts. Highest endorsement. Social advantages. Chaperonage. Catalogue on request. Mary R. Gale Davis, Pd.M., Principal, Columbia Road, Washington, D. C.

THE COLONIAL SCHOOL FOR GIRLS, Washington, D. C.

Well balanced courses for high school pupils. College preparation. Advanced studies for high school and seminary graduates, including three years' work of college grade in English, History, Science and Languages. Art, Expression, Music, Home Economics. Open air sports and athletics. Miss Charlotte Crittenden Everett, Principal, 1715, 1725-1727 Connecticut Avenue.

Massachusetts

Miss Faulkner's House of Education

For the Training of Gentlewomen

DEDHAM, MASS.

A Record Value

THE body, designed with cowl dash and full U doors with concealed hinges, is low, long and unusually graceful. The improved lines and additional grace is the result of a *longer* wheel base. For the wheel base has been *increased to 114* inches.

But the price is lower than ever.

THE body is finished in a warm, dark Brewster green, with delicate and lighter green stripings, and green running boards to match. It is trimmed in highly polished nickel plate and aluminum. The hood is jet black baked enamel.

But the price is lower than ever.

THE motor is more powerful, having been *increased* to 35 horsepower. With five passengers it easily develops more speed than you will ever need. This car is particularly economical in gasoline consumption.

But the price is lower than ever.

THE 1914 Overland has *electric lights throughout*—head, side, tail and under the dash. The steering wheel has been *increased* to 18 inches. Then there is a jeweled Stewart Speedometer placed under the cowl so that the driver can always see it.

But the price is lower than ever.

THE tires are larger—33" x 4" Q. D.—all around. Even in the finishing touches you find nothing but high grade and standard materials, such as Timken bearings, electric horn, deeper upholstery and genuine hand buffed leather.

But the price is lower than ever.

See this car. There is an Overland dealer in your city. Look him up at once. Handsome catalogue on request. Please address Dept. 33.

$950 completely equipped, f. o. b. Toledo.

The Willys-Overland Co., Toledo, Ohio, U. S. A.

$1075 with Gray & Davis electric starter and generator, f. o. b. Toledo.

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A classified list of business concerns which we recommend to the patronage of our readers

One year, (24 issues) payable yearly in advance..... $60.00
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Space limited to 4 lines—about 25 words. Forms close one month and three days in advance of date of issue. Address all correspondence to: Manager Shoppers' and Buyers' Guide, Vogue, 443 Fourth Avenue, New York.

Antiques

ANTIQUE FURNITURE REDECORATED Antique designs skilfully reproduced on both new and old furniture. Chinese lacquer a specialty. Pieter Myer, 59 W. 10th St., N.Y. Stuyvesant 2596.

SOUTHERN LADY, a connoisseur in antiques, will purchase very reasonably fine furniture, old-time silver, jewelry, etc. Mrs. M. S. Morel, 1424 Marengo St., New Orleans, La.

Auction—Bridge—500

"RAD-BRIDGE" new "Ruffinish" Playing Cards, "Club Linen," "Velour" and "Basket Weave" Cards (patented) now come in both smooth and "Ruffinish." All in 4 colors each.

Red—Blue—Brown—Green— plain edge 25c per pack (Dozen $2.75); Gold Edge 35c (Dozen $4.00). Samples free. "There is no better 25c card for any game."

"RAD-BRIDGE" Life's Illustrated Pad. 26 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c per pad, $2.50 per dozen. Now comes in

New Cover by Blashfield of "Life" giving new Royal Auction (or Lily) table and condensed "Essential Rules" making pad suitable for Bridge and Auction or Royal Auction (Lilys).

"RAD-BRIDGE" sterling mark on Bridge Accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our wallet of samples in addition.

"RAD-BRIDGE" goods are sold by first-class dealers everywhere, or will be sent direct, carriage paid on receipt of price. Dept. V, Radcliffe & Co., 144 Pearl St., New York.

DALTON'S ROYAL SCORE PAD Full count on each sheet; resume of rules on cover; 15 cents each; 6 for $1.00, postpaid. WYCIL & COMPANY, 83 Nassau St., N. Y.

"BRIDGE PARTY" SCORE PADS de luxe, Royal (lily) auction score. Made in 6 tinted papers, 25c a pad, $2.50 a doz. postpaid. Circulars free. Stearns & Beale, 217-219 Centre St., New York.

AUTOMOBILE POKER: Society's latest pastime. Fascinating game, full of interest and amusement for everybody. Official rules sent for 15c. J. T. Moss, Box 104, Grand Central Sta., N.Y.

Boas, Feathers, etc.

MME. BLOCK. Willow or Ostrich plumes made into handsome French plumes, a collarette or chic novelty. Paradise aigrettes cleaned, remodeled. Mail orders filled. 36 W. 34th St., N. Y.

H. METHOT. French Feather Dyer and Dresser. Originator of the art of reconstruction. Old feathers made into new. 29 West 34th Street, New York.

CAWSTON OSTRICH FARM, 500 5th Av., nr. 42nd St., N. Y. Exclusive Feather Shop of famous California Ostrich Farm. Highest quality plumes, moderate prices. Artistic recreating old plumes.

Candies

UNUSUAL CHOCOLATES. The best ingredients and cooking make them different and better. Sent anywhere in "Dainty Hostess Boxes." 80c a lb. Emma Bruns, 8 East 33rd St., N. Y.

CHOCOLATES FOR GOODNESS. Wholesale price, six pounds $2.50. Retail $4.80. Sample box 50c prepaid. A lucrative occupation. Clubs, ladies write Majorie Mellinger, 154 Chambers St., N. Y.

YE KYNG'S TOWNE SWEETES. Chocolates and bon bons manufactured by firm of ladies. Established 1906. Best ingredients, fork dipped. 1 lb. prepaid, 90c. Hall & Bailey, Kingston, Mass.

China and Cut Glass

THE FURNESS STUDIO SHOP 22 East 34th Street, New York. Exclusive hand decorated tea table fittings. Cups and saucers, tea caddies, tea sets and tea trays.

HAND PAINTED CHINA. Original designs for prizes, wedding gifts & table decorations, prices reasonable. Lessons in China Painting. Firing. Write Carrie L. Gwatkin, 2790 Broadway, N. Y.

YOUR MONOGRAM on Limoges China, 100 piece dinner set, gold bands, solid gold knobs and handles, $45. C. J. Dierckx, 34 West 36th St., N. Y.

Cleaning and Dyeing

MME. PAULINE Cleaning and Dyeing. House and Street Gowns, Laces, Chiffons, etc. 233 W. 14th St., and 115 E. 34th St., N. Y.

BLANCHISSEUSE de FIN. Lingerie and Lace Curtains a specialty. Personal attention given all work. Prices reasonable. Mme. Dunand, 606 Park Ave., near 64th St., N. Y. Tel. 2685 Plaza.

Christmas Money For Your Christmas Thought

To think of Christmas now seems premature. But it isn't. Two years ago Miss Jane Grey Stevenson began in October to think of Christmas. She thought of a Santa Claus Surprise Box—alittle chest full of novel gifts.

Vogue readers paid her $62.50 for this thought.

Last year Bertha Tanzer, the Chinatown Shopper, thought of a few odd Oriental gifts.

$568.80 was **her** reward.

But, to do as well or better, you must think of Christmas money in terms of Vogue advertising. Evolve some distinctive little gift, and through the "Shoppers' and Buyers' Guide" let the readers of Vogue know how **to buy it. But, to make** sure that your message will be printed, you will have to think quickly and tell Vogue **now.**

And remember, readers of Vogue who patronize these shops, that Vogue in the next two months will show on these pages many original gifts. And remember that, look how far you will, you will be able to find them nowhere else.

THE SHOPPERS' AND BUYERS' GUIDE,
443 Fourth Avenue, New York City.

Cleaning and Dyeing—Cont.

LEONTINE CLEANING FLUID for cleaning lace yokes, hems of evening gowns, white kid gloves, kid & satin slippers. Sent anywhere paid. $1, 50c, 25c. Leontine Co., New Haven, Conn.

LEWANDOS Americas Greatest Cleaners and Dyers
17 Temple Place & 284 Boylston Streets Boston
1633 Chestnut Street Philadelphia

LEWANDOS
557 Fifth Avenue New York
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Albany Rochester Hartford New Haven Bridgeport

LEWANDOS
Waterbury Providence Newport Fall River Springfield Worcester Salem Lynn Portland Cambridge Brookline Roxbury Waltham Watertown

KNICKERBOCKER CLEANING CO.
402 East 31st Street, New York.
New York. Newport.
High class cleaners and dyers.

Children's Clothes

CHILDREN'S WEAR from infancy to twelve yrs. Garments made to order, smocked and exclusive models. Boys' dresses, one to six yrs., specialty. Beebe & Shaddle, 38 W. 33d St. Tel. 7537 Mad.

IMPORTED SMOCKED FROCKS. Sizes from 6 months to 15 years. Prices reasonable. Order now for Fall. Circular showing designs on request. Mrs. J. B. McCoy, Jamestown, Va.

MISS MOORE. Our specialties for children are absolutely unique. Dibba, Hohenzollern, Fauntleroy, Luxembourg and other frocks. Boys to 6, girls to 14 yrs. 547 Boylston St., Boston, Mass.

BABY GARMENTS. Attractively hand made. Infants to two years. Assortment sent for selection. Send for booklet. Mrs. J. A. McMillan, 119 Fuller Ave., Grand Rapids, Mich.

BABY'S FIRST SHOES cast in bronze (gold, silver or copper finish). Preserves forever each crease & wrinkle as baby wore them. Write for circular. Kathodion Bronze Studio, 501 5th Av., N.Y.

Children's Clothes—Cont.

CHILDREN'S FROCKS. Dainty and charming. Sizes to six years. White and colors. American cut. Embroidered in China. $4.50 at The Far East Shop, 148 Cutler Bldg., Rochester, N.Y.

BABY SHOP. Dainty hand-made Layettes. Mothers relieved of all responsibility and worry. Mail orders solicited. Elizabeth Coleman, Infant Outfitter, 247 South 20th St., Philadelphia, Pa.

VICTOR BABY DRESSER. Do not dress Baby on lap. "Victor" Baby Dresser holds baby, and makes dressing easy for mother and child. Victor Mfg. Co., Detroit, Mich.

EXCLUSIVE MODELS Children's frocks, 1 to 12 years. Smocked designs—dancing and school dresses. Moderate prices. Needlework Dept., Y. W. C. A., 14 West 45th St., N. Y.

SMOCKING CHILDREN'S CLOTHES a specialty. Moderate prices. For illustrations and particulars, write Miss J. H. Billings, 382 Whitney Avenue, New Haven, Conn.

INFANT'S HANDMADE DRESSES "long" or "short," from $1.35, others from 49c; every baby need at lowest prices. Catalog free. Stuart Shop, 57 W. 39 St., N.Y. Tel. Bryant 1785.

GROW & MARTIN, PHILADELPHIA, Pa., 1529 Walnut Street. We make a feature of mail orders for exclusive models in coats and dresses for misses and children.

Chiropody

DR. E. N. COGSWELL, Surgeon Chiropodist. Expert Manicuring. Dr. Cogswell's Foot Tonic insures foot comfort, $1. Foot Ointment, 50c. Toilet Powder, 25c. 418 Fifth Ave., New York.

MISS L. LEWIS. Chiropodist. Special foot treatment. All ailments of the feet scientifically treated. Expert manicures. 452 Fifth Avenue, N. Y.

MANY UNIQUE SERVICES are to be found among the 343 announcements in this issue. Read carefully.

Corsets

MME. S. SCHWARTZ Corsetiere,
11 East 47th Street, New York.
Telephone 1552 Murray Hill.

MME. BINNER Corsetiere, is cultivating figures with her famous corsets. New establishment, 561 Fifth Avenue, New York; formerly 18 East 45th Street.

MME. ROSE LILLI, Corsetiere Models which accurately forecast the "Trend of Fashion." Custom made only. 15 West 45th St., New York. Tel. 2818 Bryant.

GOSSARD FRONT LACED CORSETS Olmstead Back Laced fitted by experienced corsetieres, $3.50 up. Corsets to order, $10. Olmstead Corset Co., 44 W. 22nd St., N. Y. Gram. 5224.

GOODWIN Corsets of every description. Ready to wear from $5. and custom made from $10. 373 Fifth Ave., at 35th St., N. Y. Telephone 3293 Madison Square.

LE PAPILLON CORSET CO. Mme. Gardner, Mgr., 26 W. 38th St., N. Y. Corsets to order and ready to wear; our goods are universally admitted to be of superior style, fit, finish & workmanship.

BERTHE MAY'S CORSETS Specialty for Maternity and Abdominal Support. Dress as usual. Uninterrupted comfort. Mail orders. 10 East 46th Street, New York.

WADE CORSETS. High grade, exclusive, satisfying. Not sold in stores. One exclusive sales agency wanted in every leading city. Wade Corset Co., 79 E. 130th St., New York.

PEETZ FRONT LACE CORSET "The Highest Art in Corseting." Ready to wear custom made. Prices $5.50 to $35. Corsets made to order within 24 hours. 36 East 33rd St., N. Y.

ADELINE DONSHEA, originator and sole patentee of her inimitable Front Lace Corset, gives individual attention, insuring comfort, grace and pose. 10 W. 36th St., N. Y. Tel. 3308 Greeley.

MME. BARCLAY, MODART FRONT LACE Corsets. Also original designs of custom made back laced corsets. 553 Fifth Ave., N. Y. Tel. 4474 Murray Hill.

CORSET HOSPITAL. Repairing, cleaning, remodeling. High-priced corsets duplicated reasonably. Corsets to order $10 up. Mail orders. Satisfaction guaranteed. Mae A. Bond, 2231 B'way, N.Y.

LINES AND POISE you want at the price you want to pay. La Grecque Corset fitted by expert corsetieres without charge. Van Orden Corset Co., 45 West 34th Street, New York.

THE GILLETTE CORSET designed in Paris for the American Woman—made to individual measure. Exclusive representative wanted in leading cities. Retail establishment, 569 5th Ave., N. Y.

"MY HUSBAND'S CORSET." Whole back, no lacing to do, no clasp. From stock, $10.00. To measure, $18.00 upward. Mrs. Gene Watson, 17 East 48th St., N. Y.

INDIVIDUAL CORSETS designed for individual needs. Mail orders carefully attended to. Prices reasonable, satisfaction guaranteed. Mrs. L. L. St. John, 418 5th Ave., N. Y. Tel. Greeley 3722.

HAUSER & PRENTISS, 655 5th Ave., N. Y. Artistic lines and comfort assured. Reasonable prices. Singers' corsets a specialty. Brassieres to order; rubberized brassieres & belts for reducing.

KATHERINE D'ARCY Hip confining, low busted corsets, of the latest vogue. Style and wearing quality guaranteed. Cleaning and repairing. 500 5th Ave., New York.

MME. HEMPHILL Corsetiere. Custom made only. Lowest prices. 366 Fifth Ave., N. Y. Tel. 2197 Murray Hill.

ABDO-SUPPORT CORSET is for every woman requiring abdominal support. Special corsets for slender or stout figures. Circular. Emma Kaufman, Corsetiere, 4759 Bway., Chicago, Ill.

LA PATRICIA CORSET CO. Mme. Sara, Corsetiere. Not sold in stores. 4 West 33rd St., New York City. 120 Boylston St., Boston, Mass.

Dancing

ALVIENE. Newest dances and graceful carriage rapidly taught. Boston, Tango, One-Step, etc. Individual and private class instructions. Grand Opera House, 309 W. 23d St. Tel. 1616 Chelsea.

BROADWAY Dancing Academy. Society, stage dancing taught privately. Specialty dances. Boston, one-step, Tango, Argentine, etc. Private classes. Prof. Saato, 87th St. & B'way. Tel. 6435 River.

ALL MODERN DANCES. Fashion's Latest Steps; Tango, Boston Society, Stage & Classic. Magnificent Studios. Tuition Reasonable. G. Hepburn Wilson, Aeolian Hall, N. Y. 4923 Bryant.

ACADEMY OF DANCING for latest tangoes, trots, one step & hesitations. Up-to-date styles. Private lessons or Classes. Prof. Constantine, 2307 B'way, bet 83 & 84 St., N. Y. Schuy. 7069.

(Continued on page 28)

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

Decorating and Furnishing

FLORAL DECORATIONS. For All Occasions. Weddings, Dinners, Dances, Parties. Prettiest Novelties in Floral Art. Max Schling, 22 W. 59th Street, New York. Tel. Plaza 1241.

MRS. BARNEWALL and MISS SWORDS, Inc., Interior furnishings. Decorated furniture, wall papers, chintzes, mantels, Italian pottery, lamps and shades. 6 West 40th Street, N. Y.

VOSS DECORATING CO. Decorative furnishing and general upholstering for town and country homes. Interesting old English furniture. 7 E 41 St, N. Y. O. H. Voss, Mrs. J. Deeks Koehl.

KITCHENS PLANNED AND EQUIPPED for efficiency. Labor and time-saving devices at department store prices. Estimates furnished. Helen M. Logan, 693 Madison Ave., New York.

EXPERIENCE AND TASTE in the selection of interior furnishings are at your disposal without expense. Inquiries solicited. Miss K. R. Gerry, 546 Fifth Ave., New York.

McELROY STUDIOS. Interior decorations, special designs for furniture, mirrors, lamp shades, etc. Bridge prizes. 158 Madison Ave., bet. 32nd & 33rd Sts., N. Y.

MISS McBURNEY & MISS UNDERWOOD Interior Decorating. Chintz, carved wood fixtures, papers, furniture. 42 West 39th St., New York. Tel. Greeley 2808.

THE ERKINS STUDIOS. Sundials, benches, vases, flower boxes, fountains, mantels, Pompeiian Stone. Handsome illustrated catalogue free. 28 Lexington Avenue, New York.

ARKMAN STUDIO. Trained specialists for interior decorating and furnishing, advising and buying. Particular attention to color and correct "Period" use. 41 West 89th St., New York City.

GENUINE MAHOGANY dining-room suites $36; Post beds $25; Wing chairs $20. Beautiful antique replicas. Quality guaranteed, best references offered. Henri Lloyd Studios, Govans, Md.

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Why This Space Is So Small

For this space we had written a long and interesting account of a new way to use the "Shoppers' and Buyers' Guide." At the last moment, however, a very avalanche of announcements preventing our publishing it.

There are few things we could say, let us cheerfully admit, that are half so interesting as the little announcements themselves. Read them and see.

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WEDDING VEILS and wreaths to order from $15 up. Write for sketches and particulars. Mail orders a specialty. Miss Allien, 9 East 43rd Street, New York. With Quiller.

SAVE SEWING TIME. Send $1 for a Harris Combination Folder, guaranteed to make perfect bias folds, hems and tucks. Booklet free. M. M. Harris, 539 Bienville Street, New Orleans, La.

HERALDIC PAINTINGS correctly painted in water color. Size 8x10, $5. Searches free. Dies for stationery engraved. Nathan VanPatten, Box 807, Schenectady, N. Y.

WOMEN OF SOCIAL POSITION can add considerably to their incomes, or can help their friends, by writing to Mrs. C. O. Smith, West Rutland, Vt.

SKETCHES OF EXCLUSIVE DESIGNS 5-c each, by artists in touch with fashion authorities. When ordering give general appearance & requirements. Earle Studio, 560 W. 144 St., N.Y.

COSTUME ADVISER sends sketches and advice on accessories and details pertaining to perfect dressing. Mrs. Z. Manville, care American Express Co., Paris, Fr.

CLEAN CLOTHES WHILE TRAVELING Wash garments with small vacuum washer. Large size washes tub of clothes in 5 min. Saves labor, wear, money. R. 618, 501 5th Ave., N. Y.

LET ME INCREASE YOUR INCOME Without labor or embarrassment on your part. Particulars in a plain sealed envelope on request. Address Gimpey Quills, 1013 Wool Exch., N. Y.

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NEW IDEAS FOR CHRISTMAS. Let us photograph the picturesque bits of your home to be made into cards of greeting. Write Miss Johnston & Mrs. Hewitt, 628 Fifth Ave., N. Y.

CHRISTMAS GREETINGS OF CHARM Let us send you our suggestions which combine photography, good cheer and individuality. Write Miss Johnston & Mrs. Hewitt, 628 5th Ave., N.Y.

(Continued on page 30)

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 29)

Shopping Commis'ns—Cont.

New York

MRS. K. E. TIRNEY, Est. 1884. Purchasing agent. Orders for gowns and tailor made suits, from measures only, a specialty. 2 West 47th St., New York. Tel. 3077 Bryant.

MRS. C. H. GALT, General shopping done for and with customers without charge. Bank references. 118 East 29th St., New York. Telephone 5853 Mad. Sq.

MRS. E. MALCOLM is particularly qualified to accompany discriminating women who wish the best that New York affords. No charge. 344 West 88th St., N. Y. Tel. 2051 River.

MRS. E. MARTIN, 120 East 31st St., N. Y. General shopping for and with customers. Personal interest taken in every order. No charge. 2602 Madison square.

JANET PORTER shops for or with patrons. No charge. Prompt, careful attention. Circular. Bank references. 253 West 93rd St., N. Y. Tel. Riverside 6177.

MRS. L. A. WILSON, 31 W. 51st St., N. Y. Let me do your shopping. My specialty is buying women's smart apparel. Trousseaux, debutantes and boarding school outfits. Phone 391 Plaza.

MRS. VIVIAN M. DEMAREST shops free for particular ladies who desire the best that N. Y. shops afford. Satisfaction guaranteed. Circular. 30 East 34th St., New York.

Shopping Commissions

Cities Other than New York

PARIS SHOPPING, Guide-Chaperon; highest personal and bank references in Paris and U. S. Mrs. E. C. S. Lewis, 87 Rue de la Tour Passy, Paris, France. Cable address, Lewis, Palatel, Paris.

Social Stationery

COSMUS & WASHBURN always show the latest and most approved forms in social and wedding stationery. 546 Fifth Avenue, corner 45th Street, New York.

HAND-ENGRAVED WEDDING STAT'Y, correct in every detail, produced by past masters in art of engraving. Samples on request. The Crowell Co., 99 Orleans St., Springfield, Mass.

ENGRAVED CARD PLATE name only, English script, and 50 cards, 95c. 100 announcements, with envelopes, 7 lines English script, $6.50, prepaid, best work. LeCompte, Baltimore, Md.

Specialty Shops

STUDIO SHOP for THINGS BEAUTIFUL Home again from abroad with unusual collection of Brittany pottery, baskets and practical gifts. Write. Studios 20 & 21, 96 5th Ave., New York.

THE GREEN DRAGON, 24 E. 28th St., N. Y. Lucky mascot cat-card prize, postpaid, 25c. Coon doll pin-cushion. Dancing Topsy. Mail order department. Telephone 8873 Chelsea.

COCKTAIL TRAY Unique and new. Entirely hand wrought, $2.00. Things Queer and Quaint. Removed to 25 East 59th St., N. Y. Mary G. Phillips.

"LOVE ME, LOVE MY DOG." This is the inscription on a most interesting dog dish which will not tip over—price $2. Joseph P. McHugh & Son, 9 West 42nd Street, New York.

DISCOUNT SALE on all handwrought copper and brass goods and novelties. Send for circular of reduced prices. The Shop of Robert Jarvie, 842 Exchange Ave., Chicago, Ill.

THE LITTLE CRAFTS SHOP Hartford, Conn. Importers. Small English knockers. Many designs. 75c to $3.

BEADS, Venetian, Bohemian and Chinese. Real amber and coral necklaces, muff cords and fan-chains in artistic designs to match gowns. Mrs. Dow, 22 East 34th Street, New York.

BASKETRY, Chinese baskets, old and new. Hawaiian fans, mats & Tapa cloth. Mandayan cloth from the Philippines. Mrs. Dow, 22 E. 34th St., N. Y.

QUAINT AND UNIQUE GIFTS in all crafts. Noank Studio Shop, 45 East 59th St., N. Y.

HAND WROUGHT IN BRONZE BRASS. A quaint candlestick with 3½" bayberry candle and hand colored text, boxed, 25c each. Forest Craft Guild, Grand Rapids, Mich.

BEADS, Spangles, Jewels, Chenilles, Gold Thread, Tapestry Silks, Embroidery Materials. Everything in this line that can't be had elsewhere. Peter Bender, Imp., 111 E. 9th St., N. Y.

ARTS & CRAFTS STUDIO, 723 17th St., Washington, D. C. Wedding presents—odd pieces of hand wrought silver, curious leather goods, art pottery. Price lists of suggestions on request.

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THEIR BEAUTY IS UNCANNY (one lady said). With the real feel & delicious odor too, and what is more—the freshness is lasting. Austro-Hungarian Co., 4 West 33rd St., N. Y.

GLEBEAS WONDERFUL VIOLETS $2.50 Prettily boxed in generous sized bunches with all their delicious odor and beauty. Austro-Hungarian Co., 4 West 33rd St., N. Y.

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GLEBEAS SWEETHEART BUDS Three for $1.50. Five for $2.50. Colors Pink & Tea. Truly charming in their sweet simplicity. Austro-Hungarian Co., 4 West 33rd St., N. Y.

AN ARTIST BEGGED US (just for the love of it) to let him fix up our Studio. Come and see it—Pray do. Austro-Hungarian Co., 4 West 33rd St., N. Y.

FOR YOUR WINTER CAR Five Glebeas Sweetheart Buds $2.50. So fixed they cannot jolt out. Exquisite with their rich odor. Austro-Hungarian Co., 4 West 33rd St., N. Y.

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GLEBEAS INSPIRATION (the new perfume) is used by society leaders of New York & Newport. Violet, Rose, Lily of the Valley, $1.50; sample 25c. Austro-Hungarian Co., 4 West 33rd St., N. Y.

DWARF DAHLIAS ARE THE RAGE Color A, mustard shading into English Gold $1. Color B, watermelon pink into ashes of roses $1. Austro-Hungarian Co., 4 West 33rd St., N. Y.

CRAFT & GIFT SHOPS Generous profits to you as our representative. But you must order early. Write us today. Austro-Hungarian Co., 4 West 33rd St., N. Y.

MAYFAIR, Inc. Exclusive Stationery, Dinner Favors, Prizes, Gifts and Novelties. Usual and unusual toys, dolls, Jack Horner Pies. 661 Fifth Avenue, at 52nd Street, New York.

CARVED NUT SETS large bowl, spoon, six individual bowls—Japanese, $2.50 prepaid. Designed and sold by The Torii Shop, 620 South Warren Street, Syracuse, N. Y.

ANDIRONS & FENDERS of antique design of the better kind that add the finishing touch to every fireplace. Send for photographs. J. Arthur Limerick Co., Baltimore, Md.

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ANY METAL MENDED. Our specialty, and if you want andirons, fenders, pewter ware, antiques, statuary, etc., mended or refined, write us. J. Arthur Limerick Co., Baltimore, Md.

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THE FURNESS STUDIO has opened The Furness Studio Shop at 22 East 34th St., N. Y., and is showing Portraits, Miniatures and Prints of famous Dogs, Cats and Horses.

MINIATURES FROM PHOTOGRAPHS Artistic, Accurate and Beautiful. The Lilian George Studios, Photographers, 5 W. 58th St., N. Y. (next to Plaza). Telephone 4876 Plaza.

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THE SCOTCH TEA ROOM club breakfast, 40c and 50c, luncheon a la carte, afternoon tea, table d'hote dinner, 75c. No tips. 31 West 46th St., New York. [illegible]

THE STUDIO TEA ROOM. Luncheon 50c. Dinner 65c. Sandwiches, cakes and pies to order. Teana McLennan, 26 West 46th St., New York

YE OLDE WAYSIDE INNE. A. D. 1747. Wayside Lane and Post Rd., Scarsdale, N. Y. On motor highway, quaint, historic Tea Rooms. Charming collection of antiques, etc.

Tea Rooms—Cont.

THE VIRGINIA TEA ROOM daintily serves all meals and afternoon tea. Southern black fruit cake sent to you prepaid in 1, 2 & 5-lb boxes at $1 per lb. 904 7th Ave., Cor. 57 St., N. Y.

Toilet Preparations

DR. DYS' SACHETS DE TOILETTE and other Complexion Specialties are purest and best in the world. Booklet sent free. V. Darsy, Dept. V, 14 W. 47th St., N. Y. Tel. Bryant 3329.

CARE OF COMPLEXION AND HAIR. My simple home treatment has given wonderful results. Information and samples on request. Agnes Graves, Goldsmith Bldg., Milwaukee, Wis.

BICHARA PARFUMS and Complexion Specialties. Scientific Complexion Treatments $2. 15 E. 35th St., N. Y. Phone, Murray Hill 6122.

"SWEET BRIAR" Dainty Deodorizing Powder. Used extensively by particular people. Postpaid, 25c and 50c per box. Trial Size, 10c. Jean Carrington, 35 West 36th Street, New York.

BUENA TONIC, For My Lady, also for "My Gentleman's Toilet." Autoists & equestrians unanimous in praising its merits. $1 prepaid. Jean W. Butler, 422 S. Hoyne Ave., Chicago, Ill.

WRITE ME and I will gladly advise you how to keep your skin clear and fresh and free from blemish. Mme. R. A. Kraus, Marinello Beauty Shop, 366 Fifth Avenue, New York.

3 CAKES FINEST FRENCH SOAP or 1 stick famous Hungarian toilet soap 50c postpaid, all odors or Benzoin. Parfumerie Riviera, 11 East 35th St., New York.

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GEORGEN INST. FOR HAIR CULTURE. Scalp treatments for women $1.50, Men $1.00. Preparations correspondingly reasonable. Mrs. Georgen, President, 366 Fifth Avenue, New York.

PRISCILLA CLEANSING CREAM cleanses the pores, clears the complexion. Priscilla Tissue Cream softens & prevents lines. Call or write. Miss Sullivan, Face Specialist, 27 W. 46 St., N. Y.

SHAMPINE A medicated egg shampoo. Thoroughly eradicates dandruff. Promotes luxuriant growth of hair. Very convenient to use. Tubes 50c each. Shampine Shampoo Co., Visalia, Cal.

EYEBROW PENCIL Will not soil chamois or smear when perspiring. Black or light, 50c. Mailed, plain cover. Parisian Cosmetics, 127 St. Felix St., Bklyn, N.Y.

FLAVIA FACE CREAM. It beautifies. For all imperfections, tan, freckles, etc. Heals sunburn, will not grow hair. 60 cents postpaid. Toby Mfg. Co., 156 5th Ave., New York, or Waco, Texas.

RECAMIER CREAM, invaluable for tan and sunburn. Keeps the skin soft and smooth. Endorsed by physicians and chemists. Sizes 50c. & $1. Booklet. Recamier Mfg. Co., 129 W. 31 St., N. Y.

YAMA-YURI used in place of soap, cleanses & creates a radiant skin. Once tried, always used. Sample, 10c. Send for booklet, "Rare Toilet Preparations." O-Kami-San Co., 70 Warren St., N.Y.

FACIAL TREATMENTS that give life and nourishment to neglected skin. Sagging muscles and wrinkles remedied. Also Laird Skin Food $1. Mrs. R. H. Laird, 20 W. 31st Street, New York.

MISS E. T. McCANN Face Contourer and Muscle Builder. Hair and Scalp requisites. Skin food, $1.50 a jar. 505 West 148th Street, N. Y. Tel. Audubon 1823.

LE PERLE FACE POWDER, a complexion aid, adheres, protects, beautifies; in four tints, delicately perfumed, 50c per box, prepaid. Miss Cloud, cor 15th & Walnut Sts., Phila., Pa.

MARY GREY'S Treatments for face and scalp repair the ravages of age and worry. Home Treatment box with full directions, $5. Mary Grey Co., 2 East 46th Street, New York.

LA MIGNON SKIN FOOD. Cream made from honey. Finest cream after automobiling. Guaranteed as to purity. La Mignon Mfg. Co., 18 Sumner St., Springf'ld, Mass.

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YOU CAN TRAVEL AT EASE through miles of interesting shops by following the Shoppers' & Buyers' Guide.

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WITCH BROOM for the fireplace. Old-fashioned, quaint, hand-made, by Southern Negroes. Length 46". Unique, practical gift. Mailed prepaid, $1.50. Studio Shop, 96 5th Ave., N. Y.

THE LAVENDER SHOP. Sachets, Lavender, Lilac or Lily of the Valley with cards 50c. Skirt Hangers, Pink, Blue, Lavender, White, 50c 634 Slater Building, Worcester, Massachusetts.

NATIONAL SOCIETY of CRAFTSMEN 119 E. 19th St., N. Y. Permanent salesroom. Things artistic for the city or country home. Jewelry, pottery, glass, textiles. Metal work, etc.

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PETER PAUL & SON in Buffalo, N. Y., will mail you their 32-page catalog of thoughtful and distinctive gifts, fully illustrated. Send name and address on Postcard.

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"DISTINCTIVE GIFTS." Our illustrated catalogue of hand made original gifts of many kinds is now ready and will be sent on request. The Baker Handcraft Shop, Springfield, Mass.

GRANDMOTHER'S TREASURE TRUNK Full of surprises for Father, Son and Grandson. Gifts for one and all from $3 up. Uncle Sam carries the key. Grace Clark, 44 W. 22 St., N.Y.

ARTS & CRAFTS GUILD OF PHILA. Representative work from the best craftsmen for Xmas gifts, jewelry, silverware, pottery, brass & iron work. 235 South 11th St., Phila., Pa.

DISTINCTIVE HAND BAGS to match gowns, hand-woven to order. Also hand-woven girdles, collars, scarfs, etc. Unusual braided rugs. Prices reasonable. Jean Wheel, 238 W. 51 St., N.Y.

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VACUUM CLEANING Carefully done at extremely low cost. Reliability and satisfaction guaranteed. Stationary plants installed. Cleaners repaired. Richmond Co., 141 W. 36th St., N. Y.

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Afternoon gown of charmeuse in black, white and all the season's most popular shades, showing the new skirt with front drapery and short tunic. Waist has sleeves of chiffon to match charmeuse, and undersleeves and chemisette of net and lace. Price.....$35.00

Evelyn Varon model with three ostrich feathers. May be copied in velvet or moire, in colorings to accompany costumes. Price $35.00

New model suit of velour de laine in black, navy, French blue, copper, mahogany, taupe or brown. Coat has extreme cutaway front and loose box back; skirt has the new full effect at either side. Collar of black plush. Price $49.50

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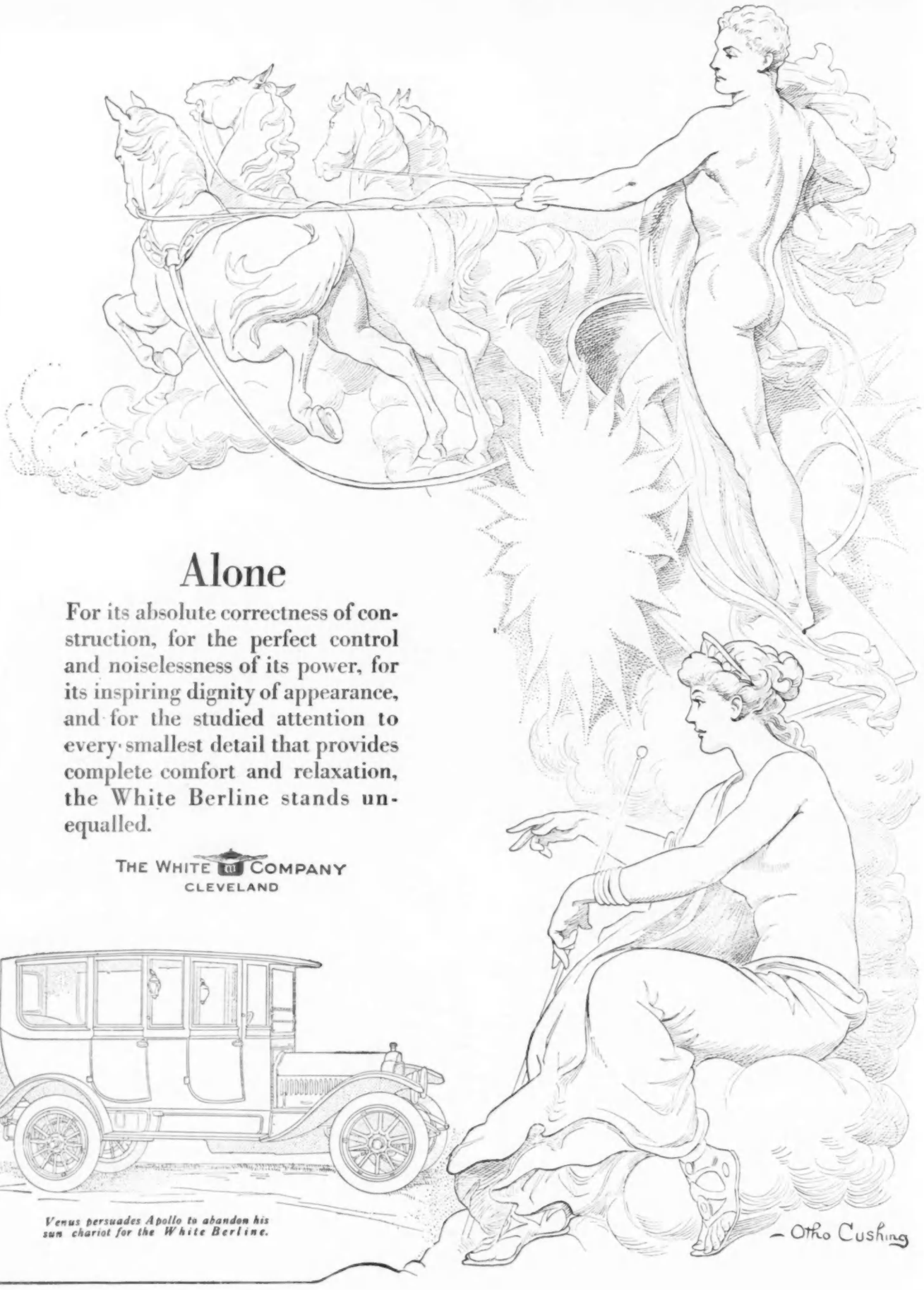
West Forty-Second Street West Forty-Third Street

NEW YORK



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The True Story of a

COAT THAT WOULDN'T GROW OLD

Part of a Prize-Winning Letter in Vogue's Contest

IT took the imaginative genius of J. M. Barrie to invent Peter Pan, "the boy who never grew up." Read this equally astonishing story of an outing coat bought by Vogue for a girl in Redondo, Washington:

"Other clothes depreciate as they grow old. Those bought through Vogue do not, as I can prove by an outing coat you sent me in March, 1911.

"I wore this coat all that spring and summer on boats and motor trips. In the fall I went east. My coat weathered a chilly winter in the Berkshires. Spring, home — and again the coat saved me on dusty motor jaunts, being particularly maltreated on one mountain climb. I thought it was ruined—but I gave it a shake, put new satin under the cuffs and began anew.

"When a friend deplored that she had not one exactly like it, I magnanimously offered the loan of mine. When she came home this spring, so fond of the coat had she grown that she wanted to bestow on me the entire amount I had paid in the beginning.

"Was there ever a coat like mine? Twice across the continent and back, and it is serving a third season, and its lines are just as good and its expression as jaunty as ever. Your shoppers have an almost uncanny gift of discernment."

IN THIS VOGUE

This "almost uncanny gift" is at your service every day. To make sure you are properly using it, read page 20.

On page 145 is a little article headed "A Short Cut to Satisfaction in Dress." This we have written for those who may not understand why their gowns—even when bought at large expense—are sometimes very unsuccessful.

All readers of Vogue who *secure their copies from newsdealers* should turn without fail to page 16. It may save much disappointment.

OCTOBER 15, 1913

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WHOLE NO. 985

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The Next Vogue is the

WINTER FASHIONS NUMBER

Dated November 1st and On Sale October 27th

THE next Vogue summarizes the new mode—really summarizes it, and so clearly and briefly that she who runs will have not the slightest difficulty in reading. The first two editorial pages tell precisely what the new fashions will be. Ten minutes spent with them will clear up all uncertainties.

The cover of the next (November 1st) Vogue is by Helen Dryden

Starting with this resumé of *all* the fashions, the next Vogue thereupon proceeds to give specific instances and describes in detail the new figure. The amazing new corsets with which we illustrate this article have been taken from the exclusive corsetières who build the figures upon which the great designers plan their new gowns.

From these corsets outward, the Winter Fashions Number discusses every phase of the smart wardrobe. Toilettes for the opera, the dinner, the reception—suits and hats and wraps for the street, the motor, the country house.

These are models which you must not miss. Now that winter is around the corner—now that your wardrobe must be bought, and bought quickly, let the next Vogue bring you authoritative news of every detail of the accepted mode.

LADY CAMOYS AND HER LITTLE SON

This is the first child of Lady Camoys, who was Miss Mildred Sherman of New York. The Camoys are now living in the ancestral home at Stonor Park near Henley-on-Thames

VOGUE

The IN-BETWEEN SEASON *in* PARIS

Even in the Autumn Lull the French Capital Boasts a Satisfying Quota of Fashionables and the Openings of the Theatres Disclose New Achievements in the Gowning of Each Cast

ONE always draws a sigh of pleasure on getting back to Paris, in-between season though it be, no matter how gay the Deauville season has been, nor how delightful the time spent in the country during the shooting season. That Americans enjoy Paris even in its dull season is shown by the number of prominent New Yorkers whom one sees in town at this time of the year. After Deauville, the English and French go to Biarritz, but the Americans either go on to Aix-les-Bains, or else return to Paris, although the *Imperator* has just sailed for America with a passenger-list that reads like a page from the social register.

A few days ago in Paris, while being whirled along the streets at the usual reckless pace, I caught a fleeting glimpse of a stunning costume of white broadcloth and sealskin, sketched on this page, just as its wearer disappeared in the doorway of one of the most imposing houses that front on the Parc Monceau. Over the narrow skirt, which was slightly lifted in the back, dropped a voluminous tunic bordered with a seven-inch band of sealskin. "L'Aiglon" collar, the cuffs, and the buttons were of sealskin, and the broadcloth was in that peculiar shade of oyster-white which borders on mauve. Although broadcloth is very rarely seen, some of the very smartest costumes are of this material in white. It is particularly smart for one-piece dresses, always has a dull finish, and is usually fur-trimmed.

IN THE RITZ GARDEN

I saw a number of well-known Americans while I was lunching at the Ritz the other day. Among others were Mrs. Charles Steele and her daughter, Miss Nancy G. Steele, who is to marry Mr. Devereux Milburn, and whose wedding will be one of the social events of the coming New York season.

Lured into the hotel garden by a flood of sunlight, many of the guests idled for hours over the *demi-tasse* and the latest bits of gossip. At one of the tables, silhouetted against a mound of purple asters, I noticed Mrs. Joseph E. Widener in a jaunty little coat of white silk brocade over a frock of black charmeuse. Her hat was of black velvet trimmed with black ostrich feathers.

An odd ruche of dull, plum-colored ostrich feathers was worn by an elderly lady who was taking tea in the garden. It consisted of a narrow band of plum-colored velvet ribbon with a row of ostrich flues on each edge. One row of flues stood up against the throat, and the other lay flat on the shoulders. The ends of the flues were slightly curved, all in the same direction.

A tunic twice as wide around as the skirt which supports it, and a velvet suit banded in the savage-looking pelt of the natural putois

Black was worn by the young Countess Ignatieff, wife of the Military Attaché of the Russian Embassy. She sat just inside the open window, and was the guest of honor at a small luncheon party. Her black frock of crêpe satin, black hat, and necklace of pearls all served to deepen the effect of fresh color in her cheeks. Many colored materials have been shown, and doubtless colors will be much worn later in the season, but it is a noteworthy fact that thus far black has proved to be the most popular color both for old and young. The most girlish frock of Lanvin's whole collection was the black velvet one illustrated in the last Vogue. When the weather becomes cold enough for duvetyn and *velours de laine* there will doubtless be a great variety of colors, for in these materials especially there is a wide range of shadings; indeed, it is a very rare piece that is dyed black.

NATURAL PUTOIS AND DYED FURS

An effective combination of black velvet and natural putois is shown in the suit sketched at the right on this page. Now, natural putois is not in itself a pretty fur as it has neither fineness of texture nor beauty of coloring to recommend it, yet when it is combined with black velvet it is extremely smart. Poiret, however, uses it with colored velvet which robs it of its "smart" look and gives it a most "savage" air. He borders a red velvet train with such wide bands that as it crawls across the floor one can almost imagine it to be a real, live animal.

Parry hems a walking skirt with a band of fur, and makes the skirt so narrow that with each step the hem is drawn taut around the ankles with a curious jerky motion which makes every hair bristle as if the animal had suddenly taken fright.

Dyed fur is no longer popular. When mauve and sulphur-colored fox first appeared last spring it took the world by surprise, and was voted a success, but dealers in cheap furs seized the idea at once and turned out red fox, pink

To prove that the plaited skirt is not extinct but merely dormant, Weeks plaits a model four times in the back and twice on either side

rabbit, and green moleskin by the wholesale. So dyed fur is no longer chic. Fur is used most lavishly, not only on suits and dresses, but even on underwear; white fur is beginning to appear on nightgowns. Quite recently I saw a charming nightgown of pink crêpe de Chine trimmed with white cat.

FÊTE DAYS AT THE OPERA

On certain fête days during the summer months the Paris Opera House—which, like the tobacco shops, the railways, and many other things in France, belongs to the State—is opened to the public with a free performance. "First come—first served" is the order of the day, and the lucky individual who is first to enter is entitled to the best seat in the house. This is a treat not to be missed, and to some it is worth a twenty-four hour wait, so they come prepared for their long vigil with crusts of bread and sour wine. Others take places in the line purely as an investment, gambling on the chance of selling their seats to some one who has had neither the time nor the patience *faire la queue* for a night and a day. A Frenchman is often just as keen about a good bargain as he is about good music, and will pocket a few sous contentedly as he walks down the line to invest in a cheaper place and work his way up again.

Artists always enjoy singing for those who come to a performance *gratuite*, for never do they have more enthusiastic audiences. So on such occasions the Opera House offers its best talent, although foreign artists are rarely asked to appear. An exception was made a few nights ago, however, when Alys Lorraine took the rôle of Elsa in "Lohengrin."

AS THE THEATRES OPEN

The theatres are opening one by one, but as yet they are practically playing to empty seats and—straw hats. The majority of Frenchmen who have appeared at the theatres during the last fortnight have worn straw hats which were made very conspicuous during the *entr'actes* as, according to French custom, the wearers rose to their feet, and, turning their backs to the stage, put on their hats and stared at the house.

The "Variétés," which last year presented Eve Lavallière in *"L'Habit Vert,"* one of the greatest successes of the season, has just opened with a revival of *"Le Bonheur Mesdames,"* the amusing comedy of Francis de Croisset in which Blanche Toutain makes a charming Paulette. Of the many pretty gowns on the stage only two have been selected. The first, sketched at the left in the middle of this page, was worn by Juliette Darcourt. In it Martial et Armand combined beige liberty satin with brick-colored chiffon and made a very shapely skirt by hanging the material in deep plaits from a shallow yoke in the back. In front it falls in shirred folds from a low, curved yoke. The prettiest Drécoll frock worn on this occasion was of rose-colored taffeta with a frilled skirt. It is sketched at the right of the one just described.

A Martial et Armand frock worn by Juliette Darcourt at the Variétés is as wide at the hips and as narrow at the heels as possible

A Drécoll frock worn in "Le Bonheur Mesdames," at the Variétés, was so narrowly flounced it was hardly more than frilled

SEEN AT THE PLAY

Velvet evening gowns were very much in evidence in the audience. The velvet of these gowns is always of that lovely, supple quality that has a mirrored finish. As a matter of fact, it is usually only the skirt of the gown that is of velvet. The bodice is generally made entirely of tulle. I noticed in the audience that night a lovely model in pink velvet, with silver lace for the girdle, and with the top of pink tulle, pale and soft.

Several smart black satin evening gowns trimmed with bands of black and white jet were much remarked. A striped effect is given by this trimming, which is quite different from anything else I have seen.

A DRESS IN A HUNDRED

While helping a friend to select some dresses at Weeks's the other day, I noted one model which, above all others, took my fancy. It is shown first on this page. It is of checked velvet with a small, dark blue cross-bar on a yellowish-gray ground. It is trimmed with yellow cloth and black satin, and the satin is embroidered in red silk and steel beads. The skirt hangs very straight and close, although it is widened by plaits at each side of the front and in the back. One of Drécoll's most successful winter models, sketched at the left on page 37, is of navy blue serge trimmed with black fox and black satin. The coat fastens in front in a most original way, being buttoned to the waistcoat. A band of fox gives a pretty flare to the lower edge of the coat, and the waistcoat is brightened by a motif of hand-embroidery in yellow cord. Inside of the band of fur at the neck is a standing frill of red velvet.

Many of the new coats button straight up the middle of the front with flat buttons that measure three-quarters of an inch in diameter, and are set at two-inch intervals. These buttons may be covered with cloth or velvet. At Chéruit's some of the dresses are buttoned up the middle of the back in the same way, although for this purpose smaller buttons are chosen.

FRENCH MOURNING

A young woman who was shopping on the rue de la Paix late this afternoon wore

The Parisienne who wears her crape so charmingly and on such slight provocation here reduces it to scarcely more than a bow at the belt

A Drécoll coat defies all tradition and buttons to the waistcoat instead of to itself

Besides merely flaring, the tunics on a skirt which drapes up oddly at the back are generously gathered

One among the first, fur-hemmed skirts has a Russian coat with a godet plait

the most effective mourning costume I have seen for many a day, which is saying much, as Frenchwomen wear mourning on the slightest provocation. The dress of black crêpe de Chine, sketched at the lower right of page 36, was drawn high in the back to show the ankles —that is, it would have shown the ankles had it not been for the long, crape-bordered veil of net that hung in classic folds from the small turban. The bishop sleeves were of black chiffon, and the only bit of crape on the dress was a cord in the sleeves, and a butterfly bow of crape inset at the waist-line in the back. Scarce would one recognize this as the outward sign of deep mourning.

THE "TAILLEUR" OF THE MOMENT

The *tailleur* shown at the upper right of this page is made of ochre-colored duvetyn trimmed with skunk. The peplum of the Russian blouse has no fulness at the waist-line, but is cut with a circular flare, and is slightly lifted in the back. This gives a very pleasing line and a decided godet plait. The skirt is just the correct length for a tailor-made, and is edged with a wide band of skunk.

A tailor-made suit which expresses Parisian smartness of the moment is shown at the bottom of the page. It presents a silhouette as straight as well may be. There is no fulness in the skirt and no drapery, and the coat, which is a little longer than hip-length, accentuates the slimness of the silhouette by straight lines broken only by a fur neckpiece which shows both the head and tail of the animal. The hat worn with this costume is almost a duplicate of one shown in the October first Vogue, and the walking shoes, above which the skirt clears the ground by the right number of inches—skirts are shorter in Paris than in New York—conform the latest Parisian dictates in every detail.

A French tailor-made worn by Mlle. Forzane which clears the ground by the right height to a fraction of an inch

PROPER AND IMPROPER SORTS OF SHOES

There is usually a marked contrast between the shoes worn by the Parisienne and those worn by the American woman. This contrast exists this season, but the order of things has been somewhat reversed. Whereas the American woman now looks with favor upon shoes with long, pointed toes, the Parisienne who, until a few years ago, wore the most hideous of shoes with duck-bill toes, has now gone to the other extreme, and is sporting the shortest vamp imaginable. In addition to this, the French heel has grown monstrously high and is shoved so far forward that it rests almost under the center of the foot. To make the matter worse, the dressmakers have decreed that the street suit must not hide the shoe. The very smartest tailor-made will look hopelessly out of date if the skirt is long enough to hide the walking boot, and so this ugly hybrid of a shoe, half French, half American, is brazenly displayed.

Correct boots for the *trotteur* are of patent leather with Cuban heels and tops of beige or gray cloth or buckskin, always with a quarter-inch band of tan leather stitched down over the front seam. No matter what the color of the shoe top, this band of leather must be tan, and the shoe that lacks it is *passé*.

Gray suède slippers and gray silk stockings stamp the wearer as being either English or American. Footwear of this description is not included in the Frenchwoman's wardrobe this season, no matter what the color of her gown.

For evening wear nothing seems more popular than the satin slipper made to match the gown, unless it is the gorgeous one of brocade or cloth of gold and silver, finished with a handsome rhinestone buckle, variations of which are being constantly designed for the pleasure of womankind.

EVE GANSON.

The FRENCH *and* FEMININE *of* IT

It Is in the Shadowy Byways of Paris Rather Than in the Bright Glare of the Fashionable Highways That the Exclusive Best of Dress Frivolities Is Oftenest Found

Though a dunce cap in shape, this confection is quite pretty enough for the wisest head to wear with impunity

The "bonnet phrygien," the red liberty bonnet of the French Revolution, is the prototype of this lace cap

IT is in the byways of Paris that the fol-de-rols of dress which make such an insidious appeal to the feminine pocketbook can be found at their exclusive best. Boudoir caps, for instance — the making and the buying of them seem to have an insatiable fascination for designers and purchasers alike—are seen at their loveliest in the small shops. The one in the upper, left-hand corner is made of white tucked batiste and insertions of lace, and is priced at 39 francs. It fits closely to the head, and is shaped like a *"bonnet d'âne,"* that dreaded cap which the unfortunate dunce was made to wear in the old French schools.

More than a bit of bright color is introduced in the cap at the bottom of the page. White net with insertions of sheer Valenciennes lace is edged with a narrow twist of cherry-colored velvet, caught at intervals by clusters of tiny cherries. Its price is 60 francs.

Some people do not care for breakfast caps because they find them hot, and think they are injurious to the hair. This might be true of the very heavy ones, but no objection of this kind could be made to the sheer little cap sketched in the upper, right-hand corner. It is of white lace, shaped like the *"bonnet phrygien"* of the Revolution of 1793, with a pink band of satin ribbon under the lace at the edge, and a fillet of steel paillettes on the outside. The large silk tassel is pink. Price, 16 francs, 90 centimes. (A franc equals 20 cents, and 5 centimes, 1 cent.)

The French chemise is of the thinnest. The one shown in the middle of this page is made entirely of lace with only a narrow band of pink crêpe de Chine, irregularly cut to form the body of the chemise, and with a small square of the silk under the arm to give strength to the armhole. This dainty garment was part of a set for a South American, and cost 110 francs. The rest of the set was equally pretty.

When one is traveling or visiting or when lack of space prevents one from having an elaborate box for corsets, the scented bag illustrated to the right of the figure would be most convenient. It is constructed of crêpe de Chine in pastel shades, shirred at the top with a ribbon, and is made to fit any corset for 5 francs, 90 centimes.

Materials rather than shape give novelty to this bag

When chemises are worn they dare to be only of the sheerest—all lace, with just a "soupçon" of silk

The corset bag takes up less room than the corset box

While all the shops show a variety of bags there is really very little new in their shape or color. One, however, that varies a little from the ordinary is seen on the left of the figure. Yellow silk is covered at the top with a Chantilly lace flounce, and from the bottom hangs a large, black tassel. The price is 120 francs.

A small mesh purse for gold is indispensable when traveling in France. A pretty one that fits easily in the large bag is made of gold mesh with a sapphire-colored, scalloped edge and a small sapphire square in the center. Price, 380 francs.

Every woman knows that a frock may be made or marred by the way it is finished at the neck. Fur around the neck is often more becoming than stiff little plaitings of tulle, and is now used a great deal on jabots and collars. Near the bottom of the page is seen a jabot of white Chantilly lace trimmed with a band of ermine that runs down the front and edges the flat collar. Price, 17 francs, 50 centimes.

The odd little shoe that is sketched on this page is made of beige cloth. Its novelty lies in the fact that it is buttoned at the side and that the front part has tiny straps with a rhinestone in the center of each. Price, 29 francs, 50 centimes.

For the young girl who still clings to the low coiffure the arrangement of pearls sketched on this page and seen at the Ritz would be quite the thing. Mrs. Muhlfeld, wife of the well-known art critic, wears a string of pearls twisted once around the top of the chignon with the end of the chain dropping gracefully down the back almost to the waist.

A pretty haven of gold and blue mesh for the French "louis d'or"

The open neck is becomingly outlined with fur and lace

More than just a bit of color—cherries and cherry-colored ribbons—enlivens this boudoir cap

Buttons, yes, and straps, too, effectually close this beige cloth shoe

For the allegiant to the low coiffure this arrangement of pearls is as unusual as it is charming

The novelty with which Lanvin began her season, an embroidery of small, jet beads, is developed to unusual proportions in this frock of blue "velours de laine." It serves as a finish for the wrist frills, for a belt which uniquely resolves itself into suspenders at the back, and into a bodice trimming at the front, and then, in spite of the fact that the unsashed frock is a rule of the Lanvin house, falls in a fringed sash-end. The charming black velvet hat is also beaded

The coat of the blue serge suit is cleverly cut to follow the lines of the double tunic. The backs of the tunics are lapped over and buttoned, and the vest, of king's-blue velvet to match the collar, has a hirondelle front, is cut like a man's vest in the back, and sleeved in white chiffon. The small, black velvet hat banded in black satin and supporting a high aigrette, is in a mode much heralded by Lanvin

So dominant the richness of material and coloring in a suit of red duvetyn that severity of cut and elimination of all trimming except a bit of black embroidery at the fastening and on the sleeves, and a snug collar of brown fox, are obligatory. The skirt yields to the puritanic mood of the coat and is content with no elaboration save a trifle of fulness supported by black cloth pipings. The blouse is of pink chiffon collared in lace and girdled in blue chiffon

JEANNE LANVIN MODELS

A SUIT WHICH DEPENDS UPON RICHNESS OF MATERIAL TO OFFSET SEVERITY OF CUT, AND ANOTHER WHICH GLORIFIES A COMMONPLACE MATERIAL BY COMPLEXITY OF CUT—A FROCK BEDIGHT WITH CUT JET

Redfern cuts a black velvet suit on lines not strikingly original nor new, relying upon the uniqueness of the details for "cachet." Low over the hips is bound a wide, silk sash tasseled in gold and buttoned in jade; and about the neck is crushed a collar of Persian silk from which pend two long, jade ornaments. The skirt is shortest in front

Though composed of so many parts, this gown possesses a unity due as much to the sweep of line as to the color scheme. The sleeves are of net, bound with rhinestones; the wide shoulder straps, of lace; the piece which fills in under the arms, of yellow "tissu soie panne;" and the front, of an embroidery in pearls and rhinestones. From the girdle falls the yellow "tissu" which composes the overskirt and is looped over a blue sash. Thence it opens to disclose a skirt of net and lace. Last touch of all, a lovely, sparkling, tinkling fall of rhinestones and pearls from one girdle to the other

"Fleur Sombre" shows black velvet swathed about the limbs and dropping into a sharp, sinuous train. From a basque of the velvet ever so richly embroidered in gold tubes rises a black net yoke lined with crystal tubes and outlined with rhinestones. The basque is transformed into a sash in back. Below the basque fall rather stiff panniers

IF GENIUS BE "THE CAPACITY FOR TAKING INFINITE PAINS," REDFERN WELL DESERVES THE APPELLATION, FOR FEW DESIGNERS APPLY THEMSELVES SO PAINSTAKINGLY TO DETAILS OR PUT INTO THEM SO MUCH ORIGINALITY

POIRET *on the* PHILOSOPHY *of* DRESS

Ex-Cathedra Utterances of the Most Daring of French Designers on the Occasion of His Recent Visit to America

"THE American woman is the most independent in the world—the freest from tradition and convention. Why then does she not profit by her liberty? Why is she not the most audacious in her toilette, the most daring in her innovations? It is she who should go farthest in the caprices and eccentricities of the mode. Let her dare to be different. Let her search for her individuality, and, having found it, develop it in infinite modulations; then things most extravagant, most extraordinary, and unexpected will be permitted her, for her rôle here below is to be seductive, to give pleasure, and to enliven the life of man—at least this is the French point of view.

"Instead of bringing to you here in this country the creations that are most striking, your buyers seem, to my mind, to choose the models which have the greatest chance of pleasing the multitude, carefully avoiding any novelty, no matter how beautiful, which may shock, fearing always that which is excessive because it may make the American public laugh. Thus you are deprived of seeing the gems of our creation, and all that is original is often lost to you. How many times have I revolted against this timidity when I have myself shown to your envoys the best of my collection! I have drawn their attention to those of my robes which indicate the tendencies of the future, and they answer me: 'It is too new; it is too extreme; the American women will not wear it.'

"If Elegance be a science, it is certainly of all sciences the most vain, the most disconcerting—one which escapes all reasoning, all logic, all experimentation. If there is one thing in the world superficial, vain, deprived of philosophy, it is the gown of a woman. As does the woman herself, it escapes analysis, it is the fruit of caprice. If my gowns are different from others, it is precisely because of the absence of workmanship, the absence of trimmings, precious or complicated. I feel satisfied with my creations only if they give an impression of simple charm, of calm perfection comparable to that which is felt when standing before an antique statue. I find my gowns satisfying only when all the details of which they are composed disappear in the general harmony of the whole. For this reason they may seem disappointing to the ignorant. What pleases this class is richness, redundance of ornaments, minutiæ of execution, and the latest pretentiousness and theatricality, even when unexpressive, with false dignity of line and of material. The ignorant comprehend nothing of the audacious resumé which passes rapidly over the useless details and attaches itself to the verity of the ensemble. They confound that which is rich with that which is beautiful, that which is costly with that which is elegant. The ignorant person goes into ecstasies before the startling shows where he discovers light gowns sparkling with paillettes and boldly figured velvets which evoke in him the idea of the power of wealth. I wish with all my force to combat the decayed technique of those charlatans who produce such glittering atrocities, for richness has never been lovely in itself. I reproach myself often that I am insensible to this effect, and I try to suggest to my mind that there is something beautiful in it. 'See,' I say to myself, 'this rivière represents the life of a whole people; this buckle is worth the price of a squadron; this corsage front is made from the cinders of a city.' But they do not awake in me any more esthetic emotion than I would experience in standing before a dark mirror. The elegance which I teach is exactly the contrary to this theory. If you wish to know my principles, I would say that they consist of two important points: the search for the greatest simplicity, and the taste for an original detail and personality.

"To dress a woman is not to cover her with ornaments; it is to underline the meaning of her body, to bring it out and magnify it; it is to envelop nature in a significant contour which accentuates her grace. All the talent of the artist consists in the manner of revealment.

"I like a plain gown, cut from a light and supple fabric, which falls from the shoulders to the feet in long, straight folds, like thick liquid, just touching the outline of the figure and throwing shadow and light over the moving form. In a *fourreau* of supple satin the plastic form of the modern woman is disclosed in its undulating sveltness, in its indolent grace, which is an evidence of the oriental influence. It is, to my mind, the normal and rational vestment; one might say it is the origin from which all dress sprang—that is to say, the vestment as it was before the addition of detail. The first ornament that it seemed necessary to put on it was a girdle. But how perilous it is to disturb the admirable fall of the material and, in cutting it transversely, to arrest its logical fall. Also, it is in choosing the place of that girdle that the wisest have made mistakes. The girdle has no other purpose than to mark the swell of the chest and the curve of that gracious line that begins under the arm and drops to the ankle. It seems to me that the normal and true way is to place it immediately under the bust; so that, whatever the attitude, whatever the gesture, none of the plastic qualities of the body are altered by the gown; the walk notably acquires the dignity that recalls certain Egyptian statues. *Voila!* There is a gown made, and to my mind finished. It remains only to render it personal by adding one or two details—a color, a design—to give it character. If the gown is covered with little idiocies, little patches, little bunches of stuff, little frills, loops, and penwipers, even if each of these bits is a marvel in itself, the gown is without taste. The furbelows on gowns are what give them immediate success in the provinces. It is the elegance of country snobs. One may wear the most extravagant, the most fantastic of robes; if the design is simple, the gown will be beautiful."

An Impressionistic artist's impressions of the Minaret type of gown created by Paul Poiret for the ballet called, "Les Minarets"

A Buzenet evening gown of pink panne velvet, all ashimmer with metal lace and multi-colored pearls, boasts embryonic "cape sleeves" of pink chiffon edged with a band of skunk which slants upward across the bust. A plastron of multi-colored pearls finishes in tassels which fall over a white net tunic, supported in turn by a tunic of gold metal lace to match the corsage. The fulness of the skirt is drawn under a band of pearl embroidery, and escapes below it in a rather short, square train

Surprisingly like the charming panniers of 1881, and alarmingly prescient of the bustles which immediately followed them, is the tunic of flesh-colored taffeta which billows over the hips and ends in pink silk tassels headed by cabochons of pearls. Pink silk tassels terminate the rows of pearls on the pink chiffon bodice which is embroidered in sprays of white pearls and green and yellow silk flowers. The skirt, of pink chiffon over flesh-colored taffeta, is embroidered in the same design

Buzenet slashes both sides of a skirt of Scotch taffeta almost to the knees, and catches it again under absurdly ineffectual black satin bows. The fulness of the blue serge tunic is accentuated by a black satin sash which falls over it. A clever combination is achieved in a bodice of apparently equal parts of serge and taffeta, trimmed with a plastron of white tulle, cuffs and a neck finishing of lace, and an edging of black satin which crosses and is tied in a bow at the back of the neck

BUZENET MODELS

TWO FAITHFUL EXPONENTS OF A RESPLENDENT SEASON IN EVENING DRESS SHIMMER WITH METAL LACE AND PEARLS, AND A DAY-TIME DRESS JOINS THEM IN ANNEXING A BILLOWY HIP DRAPERY

One of the most modest little hats in a wardrobe of extremes, is this black velours toque, about the crown of which curls a soft roll of fur which, just above the left eye, clasps a stiff fluting of the black velours; this rises some twelve inches high. A velours scarf is twined about the neck and tied, cravat-like, in the back

A cap of unspotted ermine fits close over a mass of curls, pushing them way down over the cheeks; and from one side of this cup-like turban flares a wing of black velours—a simple enough conception, but one which achieves a striking effect by reason of the broad planes of contrast and the extremeness of the ornament

(Hat in the circular frame) over Gaby's blond curls Drian ordered a black velvet beret to be posed; around that, like a saint's halo, a wide, wide disc of transparent black lace; and at the left side, starting both from over and under the exaggerated brim, a great, black wave of paradise feathers; but more than probably it was the little French girl herself who suggested the poise of the whole upon her head so that the soft, trailing feathers brushed her shoulder

If, says Drian, a little is good, more is better, especially if the lovely Gaby is to wear it; and proceeds to design a costume where every idea is carried to the extreme. Where other coats have a vestee this one has a Louis XV waistcoat; where other skirts have a slash this one has a gouge; where other hats have a feather, this one has a whole bird. The result is "une costume Opéra Bouffe"—utterly charming but not a thing for real people to wear on real streets

THE ADORED GABY DESLYS, OF THE FRENCH, FRENCH, AND OF THE FEMININE, FEMININE, RETURNS TO THE SIEGE OF THE PUBLIC HEART EQUIPPED CAP-À-PIE WITH A NEW ARMAMENT OF CLOTHES, ALL DESIGNED BY THE ARTIST DRIAN, AND EXECUTED BY LEWIS, MILLINER, AND BY PAQUIN, DRESSMAKER

In a frock of gray-and-white checked velvetine Bob-Marie pretends to evade the law of bouffant hip lines by cutting a three-flounced skirt that fits snugly straight up and down, but thinking better of it, adds a hip drapery of marine-blue satin which begins under a dozen round buttons at either side of the front, is drawn loosely over the hips, and at the back joins forces with a very big sash bow. The long-sleeved, square-necked waist is finished with an ermine collar, and shows a diagonal closing at the back

So undeniably has the sash stamped its importance that an original tunic of black and white pearls edged in black tulle is in danger of losing its identity in that of a sash; it is swathed tunic-wise about the hips, but falls in a sash-end at the back. The skirt of canary-yellow satin is slashed and finished in a permanently crossed, hirondelle train. A black flower is posed against the bodice, the right side of which is of canary-yellow satin and the left of lighter yellow chiffon finished with a line of strass. White tulle are the sleeves

The tendency of the season toward the elimination of revers makes the collar of red crêpe faille, bordered in gray fox, appear somewhat unusual on this coat of gray brocaded bengaline. Instead, however, of continuing after the former manner of collars, the faille discontinues unexpectedly leaving the back collared by a mere banding of fur. Red crêpe faille cuffs appear below the fur bands on the sleeves, and a gray satin sash swathes the hips, and hangs in sash-ends finished with gray and cerise silk fringe

SO STRENUOUS HAS THE COMPETITION IN SASHES BECOME THAT A DESIGNER MUST BE INGENIOUS INDEED TO INVENT ANYTHING NEW—HERE BOB-MARIE ACCOMPLISHES THE IMPOSSIBLE

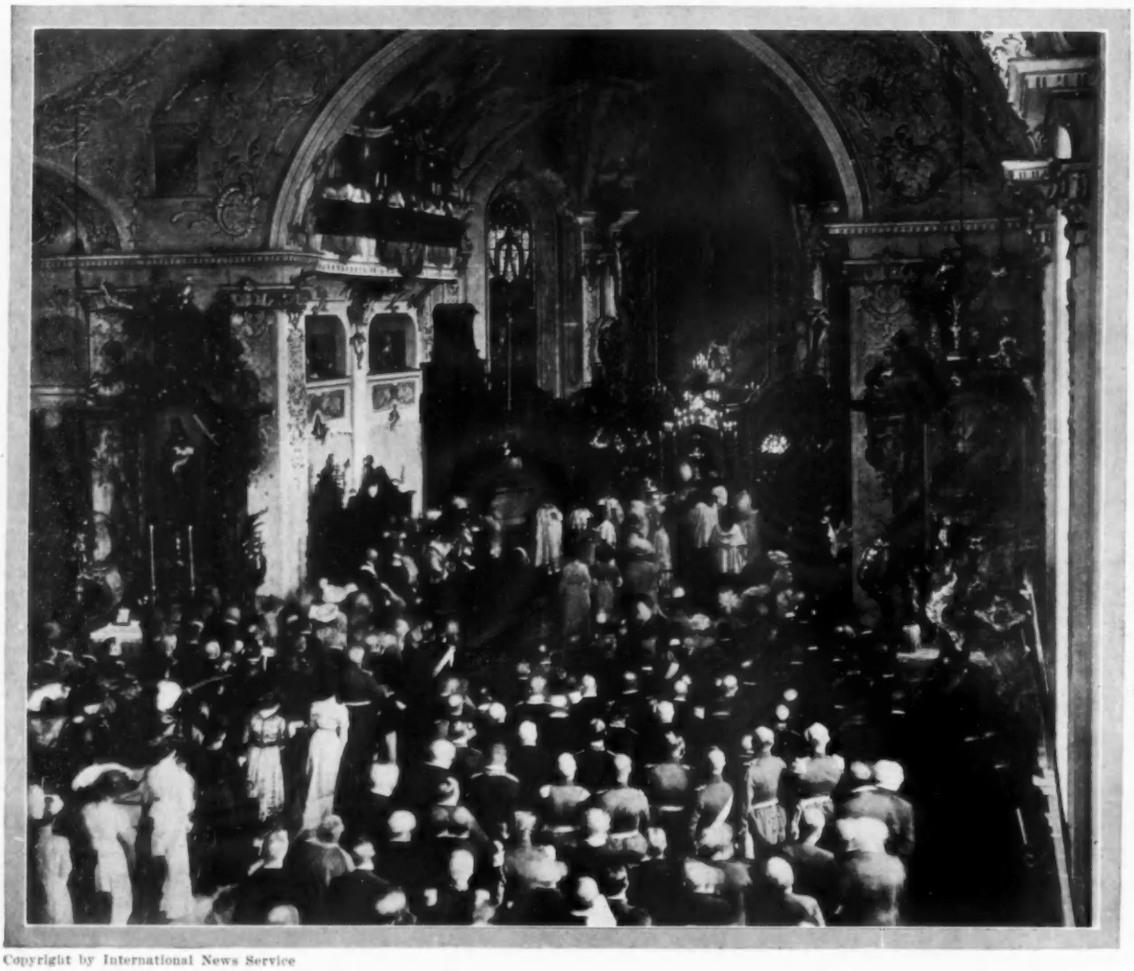
In the model "Paddock," the black taffeta waistcoat, aglow with white cherries stemmed in gold, is a part of the black velvet coat. Black and white tulle frills, diamond buttons, and ermine strips beautify the coat above a black velvet girdle, lozenged in gold and white embroidery. This splendor conceals a blouse of white lace and black velvet, and tops a white broadcloth skirt

The "Washington" model justifies its name in the long cut of the coat and the placing thereon of the caracul-covered buttons. The black soutache braiding and the fur collar are in pronounced contrast to the suit material—violet duvetyn. The tunic follows the coat lines, and the lace blouse is trimmed with soutache and white metal buttons

Bonaparte and his period are the name and inspiration of this beige crépon costume. The piped sections on coat and sleeves, and the gray fox bandings supply contrast enough without further trimming. A V of black tulle is wedged in the blouse of white crochet lace under black tulle, and the whole is linked to the skirt with a black velvet sash, tasseled in gold and green pearls

AT THE HOUSE OF BEER THERE IS VARIETY APLENTY IN SUITS, WITH WAISTCOATS WHEREVER POSSIBLE, AND BLOUSES INVARIABLY OF LACE WITH AN INFINITUDE OF FETCHING DETAILS

After the ceremony the ex-King of Portugal is seen supporting on one hand the Dowager Grand Duchess of Baden, aunt of Queen Mary of England, and on the other, his bride, Queen Victoria. Just behind is his mother, Queen Amélie, between the Duke d'Aosta, uncle of the King of Italy, and Prince John-George of Saxony



The wedding service in the Castle Chapel was performed by Cardinal Netto, ex-patriarch of Lisbon. As a picturesque finale to the ceremony, the girls of the Black Forest, attired in their peasant costume, sang their greetings to the bride and groom

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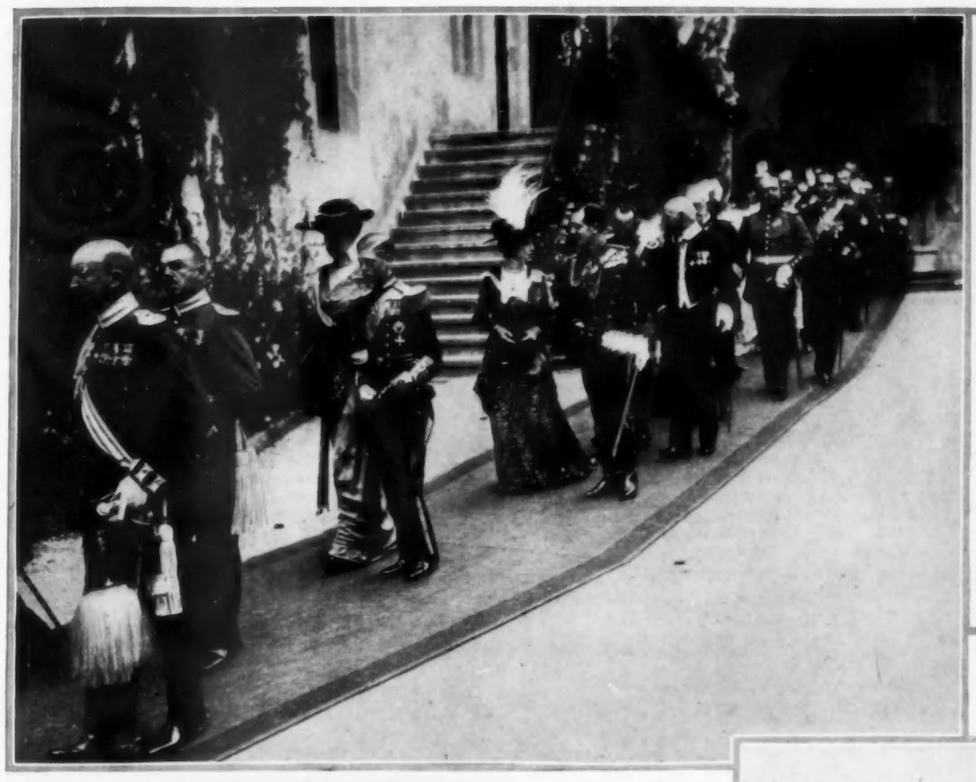
The MARRIAGE of an EX-KING

Royal Europe Attends the Wedding of the Former Ruler of Portugal and Princess Augusta Victoria of Hohenzollern—This King and Queen without a Country Will Make Their Home in England



Queen Amélie, the mother of the groom, and Prince William of the non-reigning house of Hohenzollern, the father of the bride

Many were the European countries represented in the procession from the castle to the church. Here, in the foreground, is seen the Duchess d'Aosta on the arm of the Prince of Wales

The youthful Prince of Wales, as representative of England, seems to take the honors thrust upon him very seriously, to the apparent amusement of the Duke of Saxe-Coburg-Gotha

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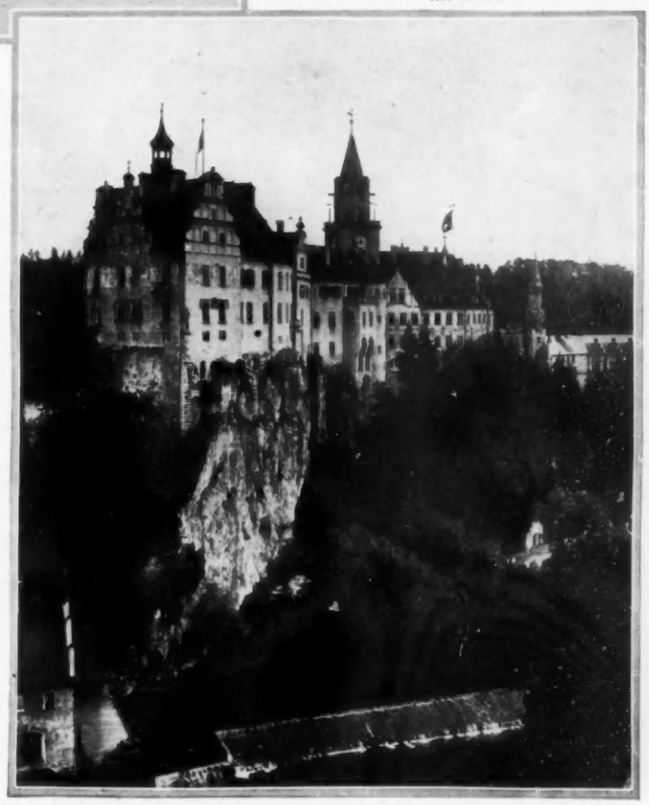

A castle to appeal to the imagination is the home of the bride, where the wedding took place. Schloss Sigmaringen is built upon a massive rock which rises sheer from the Danube

Mme. Raoul Fabvier, one of the smart spectators on the Deauville beach to which society is enticed only to see the hydro-aeroplane flights—seldom to bathe

M. André de Fouquières, a modern Beau Brummel who preaches what he practises, accompanied by the princesse Pierre d'Arenberg, and the comtesse P. de Viel-Castel, well-known society women both, whose husbands are members of most of the sporting clubs in Paris

Comtesse Ignatieff, wife of the Military Attaché to the Russian Embassy in Paris, "en promenade" with Prince Ernest de Ligne, a member of an old Belgian family

Seen window-shopping on the rue Gontaut-Biron is Mrs. William Corey, formerly Miss Mabelle Gilman, an actress, and wife of the American steel capitalist. Of late Mrs. Corey has made her home in her Château Villepreux, Seine-et-Oise

Mr. and Mrs. Cornelius Vanderbilt who, after the Regatta at Cowes on the Isle of Wight, sailed in their yacht across the English Channel to go apleasuring in Deauville, the Gay

FASHIONABLES SEEN ON BEACH AND AVENUE AT DEAUVILLE

BEFORE ITS "FEVER SEASON" HAD BURNT ITSELF OUT

As SEEN by HIM

A Hasty Synopsis of Autumn Gaieties, a Prophetic Foreword in Regard to the Winter Amusements, and a Few More Names Added to the Débutante Roster

IN matters touching society, as well as in all other matters mundane, we are facing broader conditions, and there are some aspects of the present situation which are truly welcome and refreshing. I may be a bit conservative at times, and yet there are some traditions for which I have no regard. Twenty years or more ago I graduated from college, and, after making a finishing trip to Europe and spending a routine month at Newport, I was put up for membership in my first big town club. This was the beginning of the round of my social life. I was content for many years to walk around in a treadmill constructed by my elders. As soon as each August succeeded to September and the last holiday of the masses was over, I rushed with my friends to Lenox. In fact, this was an essential part of the year's pleasures and duties, and one with which even now I find no fault, for it was and is delightful. Then, life was a little less complex there than it is now, and we spent much of our time in the open. There was a species of carriage and coach parade, a number of excursions, the hunt, and, I believe, a horse show. In those days, we danced Saturday nights and went religiously to the New England meeting-houses on Sunday, and many of the Lenox people remained at their summer homes until Thanksgiving brought the first sleigh-ride.

LENOX IN THE AUTUMN

Lenox is quite as enjoyable these days, even though there is more formality, and the entertaining is on a larger scale. The Giraud Fosters have certainly spoiled us, and nowhere in this country are there held more gorgeous *fêtes champêtres* than at Belfontaine. Lenox, however, has become only a part of the general system. It has its set, and Boston and Washington, with their foreign diplomats, play important parts in it.

After Lenox we must fulfil the requirement of going to a spa, and taking waters internally and externally, in a climate milder than that of the north, but clear and exhilarating, and with ample opportunities for outdoor life. A few of us formerly braved the first cold weather in the Adirondacks, but the Blue Ridge Mountains offer more inducements, and so Virginia and West Virginia, where southern people had gone for generations, have been discovered by New York, Boston, Philadelphia, and Washington. To-day there is a splendid hotel, the Greenbriar, at White Sulphur Springs, which is to be open all winter. There are the Hot Springs, of course, and at either of these beautiful places we can pass a month of that preliminary season before social activities begin in New York.

Tuxedo and Orange County are gay with autumn hunts and dances, and the famous ball at the Club-house where many débutantes are wont to congregate. Since the first of September there has been an endless series of neighborhood open-air horse shows beginning at Millbrook and reaching the full tide at Piping Rock. Except for the few mutual months of the dancing winter we are really divided into clans, and are loyal to our native heaths; for while Tuxedo has its ball, there is another at Mineola on Long Island, and there are numerous dances at Piping Rock during the horse-show period. There is also a deal of entertainment at Meadow Brook, and at the newer hunt, the Suffolk at Southampton. The Country Club of Westchester, the parent of all country clubs, has its set, and so also has the Sleepy Hollow Club. Here and there, to help pass the fall season pleasantly, there are yearly festivals. Some of these are semi-public in character like the "Veiled Prophets Ball" in St. Louis, which brings together not only the local society but also that of other cities.

After a review of the autumn happenings we may turn to see what the coming winter promises. Dances seem to be the most prominent offering as there seems to be no prospect of a change in the furore for dancing. I do not believe that many innovations will be brought in this winter, and as for revivals, I doubt exceedingly whether the spirit of the times would permit the revival of the quadrille.

ADDITIONS TO THE LIST OF DÉBUTANTES

Earlier in the month I spoke of the débutantes. There are now some new ones to add to the list. Miss Rodewald, who was brought out in Newport just before the Horse Show, is to have a formal coming out. Miss Rodewald represents Tuxedo, where her father, Mr. William MacNeill Rodewald, has a country place. Her relatives, Mrs. Stuart Duncan and Mrs. William M. V. Hoffman, have entertained for her. The Rodewald and the Hoffman families are closely allied, and Miss Rodewald's mother, who died some years ago, was a Miss Hoffman, the daughter of Dean Hoffman, and a sister of William Hoffman, who married Miss Stoddard. Mrs. Hoffman and Mrs. Duncan are sisters. Miss Rodewald is very French in type, extremely chic, and has already received much attention.

In St. Louis, that charming city of the middle west, there are many French names among the list of the season's débutantes. One misses some of the old aristocrats of the Mississippi Valley, but there are other names to replace them. One hears of Miss Emilie Maffitt Cabanné, the daughter of Mr. and Mrs. S. Carr Cabanné; Miss Clemence Garneau, daughter of Mr. and Mrs. James W. Garneau, and Miss Eleanor Dozier, daughter of Mr. Lewis D. Dozier. The St. Louis girls are nearly all educated abroad, and they arrive in their native city just in time for their débuts. One of the large entertainments of the winter will be given for Miss Isabel Benedict, the daughter of Mr. and Mrs. Charles W. Benedict. Her mother was Miss Zoë Papin, and one of her aunts was Miss Julia Vion. The Papins have intermarried with the Burthes in New Orleans, and are among the representative old families of the south. Miss Helen Le R. Lane, a granddaughter of Mrs. Francis A. Lane, Miss Jane McNair, whose mother was Miss Minerva Primm, Miss Clara Busch, and Miss Adaline Capen, the daughter of Mr. and Mrs. Samuel D. Capen, are among the girls who are to come out in St. Louis during the coming season.

DÉBUTANTE INSTITUTIONS

Baltimore has its peculiar débutante institution—the Monday or the Bachelor's German, I forget which. The "German" I know sounds woefully old-fashioned, but Baltimore prides itself on being conservative. For many years there was only one leader at this débutante dance, and his term of service long outlasted that of Elisha Dyer or Alexander Hadden.

In many cities the débutante tea is quite a different affair from what it is in New York. Men scorn to be present, so the tea is what is known as a dove affair. The younger men are difficult to secure even in New York, except when there is a promise of unlimited champagne; then they generally arrive after the tea, in time for the dinner and the party to the play, or the dance which winds up the day's entertainment.

Philadelphia has a custom which is original with society there. Many débutantes are given a preliminary tea in the suburbs where there are so many splendid country estates along the Main Line. I have often wondered why this form of entertaining was not more usual around New York.

Washington has fewer débutantes this coming winter than for years. There are none in the Cabinet circle, nor can I recall any among the foreign embassies. There are a few young girls coming out among the old Washington families, but otherwise the list is limited.

MOTHER'S MOTHER'S BONNET

In the days when quaint four-posters
Were the usual things in beds,
And decanters in their coasters
Meant tripped toes and hazy heads,
My mother bought a bonnet
With the pinkest roses trimmed;
It could not by a sonnet
Have been adequately hymned.

I can still remember gazing
At the striped and flowered box,
With a longing quite amazing
In a girl of such short frocks.
Just to see it!—Touch it!—Wear it!
(So the spirit in me pled)
What of death! Sure, one could bear it,
With that bonnet on her head.

So I dreamed and watched and waited,
Till the day of all days came,
With a very Heaven freighted,
Dearer far than love or fame.
There the box! The bonnet in it!
Mother, Sarah, all, were gone;
And in one ecstatic minute
I had put the bonnet on!

Now, two generations after
(Fashions change in sixty years!)
That small girl but stirs your laughter,
But I'll tell you this, my dears:
I've had bonnets, full-a-measure,
Big and little, high and low,
But not one has brought the pleasure
Of that first one, long ago.

—WARWICK JAMES PRICE.

Photograph by Campbell Studios

MISS GLADYS ROOSEVELT

Although the date for the marriage of Miss Roosevelt, the daughter of Mr. John Ellis Roosevelt, and a second cousin of Mr. Theodore Roosevelt, to Mr. Fairman Dick has not yet been announced, it is expected that the ceremony will take place early in the winter season. Mr. Dick is a son of Mr. Evans R. Dick, and a brother of Mrs. Stuyvesant Fish, Jr.

OUR STATE *of* BLESSEDNESS

HUMANITY has never paid the doctrine that "it is more blessed to give than to receive," the compliment of adopting it as a guiding principle in life. It has ever retained the somewhat anomalous position of a sentiment beautiful but too ideal for human nature's daily food, and has found its chief sphere of usefulness to be that of a pat quotation to be handed out with a specific demonstration of its truth, or purely as a bit of high-minded advice. Other practical value it has almost never had; indeed, its contrary is the doctrine most generally acted upon. "To get" is the precept upon which our morality stands. Individually and collectively, so long as life lasts, do men reach out to acquire, and those who acquire the most are ever those who continue to desire the most.

IN a country where there is so much "to get" as in America this passion has naturally grown almost to the proportions of a mania; and many evils has it worked both in the characters of men and women, and in our public morality. What is it but this ever-active effort "to get" that has created so many ugly spots in the history of our metropolis? The population of the city is almost entirely made up of those who come here for one purpose—to get. Politicians, business men and women, professional people, laborers, and criminals come to New York from all over the world with this one aim. Rare, indeed, are the individuals among the thousands who are added to the population every year who feel under any obligation to make the slightest return to the city for the opportunities it affords them. On the contrary, the myriads who regard and treat the city as a market-place pure and simple, and who have done everything in their power to accentuate this aspect of its activities, complain bitterly that the city fails in neighborliness; and their wails of loneliness reach to heaven. If those who exploit the opportunities afforded by the city gave one-fiftieth as much as they receive, the apparently unsympathetic city would reveal to these graspers unsuspected depths of genuine neighborliness.

AND as it is with the city at large, so it is with the human entities who compose it. What is the much-admired American business man but the best "getter" in the world? First he gets out of the city an education; then he uses this education to make him a proficient "getter" in the business world, and to amass a fortune; then, adding insult to injury, he uses this fortune to take him out of the country that has given it to him, and to establish himself in an enviable social position in Europe. The attitude of such a man toward the land of his birth and opportunity is frequently one of contempt; he finds America crude, and the turmoil of its efforts at readjusting conditions, irritating. That he should aid in the attempt to better political and economic conditions does not occur to him. Having drawn from the country all the satisfaction he can, he betakes himself to some foreign country where, under a paternalistic government, a modern city with many material comforts has been developed, and where no volcanic issues vex society. Here he continues his habit of legally getting without giving. Nor is his American wife any better. The sheltered woman, especially, has had this race passion oftentimes fostered in her to an excessive degree, and the more she acquires, the more is her moral fiber broken down, the more does luxury sap her spiritual vitality.

IT were useless to recommend a wholesale adoption of the principle of giving; that were a counsel of perfection. The best one could hope would be a homeopathic application of the principle; but if that grew with what it fed upon as rapidly as does its converse it would soon be a question of every man competing against the other in stripping himself of his worldly goods and heaping them with both hands upon his fellows in order to attain the universal ideal of a blessed, absolute poverty.

Photograph by
Claude Harris, London

Lydia Kyasht, première danseuse at the London Empire since 1910, will come to New York this season in a series of Russian dances, including possibly her lovely "Water Nymph" and "Reaper"

Lydia Lopoukowa is in transition from dancing to acting, and will appear in New York this winter in a play, specially written for her, in which dancing will take a secondary part

Photograph by
Claude Harris, London

Anna Pavlova, she of many dancing partners, has been entertaining London for a long time now, both at public and private performances, but is expected to come to America this winter

LOVELY DANCERS FROM THE IMPERIAL BALLET IN ST. PETERSBURG, WHO, IN A FEW SHORT YEARS, HAVE SPREAD WORLD-WIDE THE FAME OF THE RUSSIAN DANCES

The Czarina of Russia and her daughters, the Princesses Olga, Tatiana, Maria, and Anastasia. An announcement has been made that the two older girls are engaged, one to Prince Alexander of Servia, the other to Prince Charles of Rumania, alliances that would do much to cement the new peace that has been made with the Balkan States

H.R.H. the Crown Prince Alexander, heir apparent to the Servian throne, and the affianced husband of the oldest daughter of the Czar of Russia

The Grand Duchess Alexandra of Mecklenburg-Schwerin, sister-in-law of the Kaiser's daughter, with her son on his pet donkey "Yank," a typical example of the remarkable partiality of this family for everything American

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The King of Spain leaving a shop in St. James' Street, the first day of his summer stay in London

The Queen of Spain descending from her limousine, also on shopping bent. The Spanish rulers made a few days' stop at the Hotel Ritz before their departure for the yachting of Regatta Week at Cowes, on the Isle of Wight

ROYAL MARRIAGES THAT WILL BE PEACE ALLIANCES—A GRAND DUCAL FAMILY WITH THE YANKEE MANIA—THE SPANISH RULERS ASHOPPING IN LONDON

An AMERICAN MASTER *of* ENGLISH HOUNDS

Mr. Robert E. Strawbridge, Formerly of Philadelphia, is Honored as "Master of the Cottesmore Hounds"

Mr. and Mrs. Robert E. Strawbridge, their little daughter, and their son, Mr. Robert E. Strawbridge, Jr. Mr. and Mrs. Strawbridge, who were formerly of Philadelphia, have been living at "Sysonby Lodge," Melton Mowbray, England

THE American who has been honored with the enviable post of Master of the Cottesmore Hounds, Mr. Strawbridge, is a man in a hundred for the position. Not only is he a past master in all matters equine, but he has hunted a great deal at Melton Mowbray in Leicestershire, is well acquainted with both Leicester and Rutland, the two counties hunted by the Cottesmore pack, and knows most of the hard-riding, county magnates of that district.

The position of Master of Hounds to a first-class pack in England carries with it a distinct *cachet*. In "the good old days," the Master was looked upon with profound respect by his followers in the "County," and his word regarding hunting matters was rarely criticised or disputed. Time has shorn the position of some of this old-time glamour, but there still remains a certain prestige.

THE ORIGIN OF THE PACK

The Cottesmore is a very old pack; the first mention of its existence is found in Thomas Noel's "Book of Hounds," dated 1732. The pack remained for about fifty years in the Noel family, and was eventually purchased by the Rev. Sir William Lowther, who afterward became the first Earl of Lonsdale. Since that date the Cottesmore hounds have had many well-known masters, among them Sir Richard Sutten and Sir John Trollope.

The country hunted by the Cottesmore pack is the famous "grass country" of the Midlands, where, although the fences are fairly stiff and the ground hilly, there is practically no wire. It is ideal hunting country, where good sport may always be found and where the cheery comradeship which exists between the nearby packs of Quorn Belvoir and Pytchley enables the enthusiast to find ample use for a stable full of hunters.

THE AUTHORITY OF THE MASTER

To be Master of Hounds in England is no sinecure, for the man deemed worthy of this honor must not only be an excellent horseman and in the first flight where riding is concerned, but he must be quick to act in emergency, full of tact where disputes arise upon the field, and possessed of sufficient strength of character to enforce his judgment. There is an unwritten law regarding the authority of the Master over his field—his word is absolute and irrevocable, and any interference with his rights as commander of the hunt is regarded in England much as is a refusal among sailors on shipboard to obey the orders of their captain.

Taking all these things into consideration, the selection of Mr. Strawbridge for this peculiarly English honor is a tribute not only to his good sportsmanship, but, likewise, to those broader qualities of discernment, moral strength, and the ability for quick and decisive action which we like to boast as the heritage of every true American.

Knossington Grange, the beautiful country residence of Mr. Duncan at Ellingworth, Oakham, which is leased by Mr. Strawbridge for the hunting season

Copyright by W. A. Rouch, London

Photographed with the kennels for a background are the famous "Cottesmore hounds," a pack which originated in 1732, and which numbers among its former masters the first Earl of Lonsdale and Sir John Trollope

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MRS. ROBERT E. STRAWBRIDGE

Mrs. Strawbridge, whose husband has succeeded Major-General John Fielden Brocklehurst as the first American Master of the Cottesmore Hounds, is herself a most accomplished horsewoman

IMPOSING IN ARCHITECTURE AND IN DECORATION IS THE HOME WHICH PRINCE ARTHUR OF CONNAUGHT HAS CHOSEN FOR HIS BRIDE, THE DUCHESS OF FIFE

The magnificent residence of Lord Plymouth, at No. 54 Mount Street, facing the grounds of Grosvenor House and Hyde Park, has been leased by Prince Arthur of Connaught, whose marriage to the Duchess of Fife will take place at the Chapel Royal on Wednesday, October 15th

The marble entrance hall in the new home of Prince Arthur of Connaught is considered to be the finest thing of its kind in London. Above the landing at the head of the stairway hangs a painting by Sir Edward Burne-Jones

Perhaps second in interest to the green room, which is Italian in style, is the boudoir, a most charming apartment dominated in its decoration by a celebrated Burne-Jones painting, "The Uninterrupted Dream," which hangs above the fireplace

Photographs by H. N. King, Photographer to the Queen, London

Photograph by
Davis & Sanford Co.

Photograph by Campbell Studios

Photograph by Aimé Dupont

Miss Emily Dearborn Ayres, daughter of the late Colonel Charles G. Ayres and Mrs. Ayres, who will marry Mr. George Emlen Starr, of Philadelphia, on the twenty-second day of October

Mrs. Wharton Poor, formerly Miss Phebe M. Manice, whose wedding took place October 3rd, at the home of her mother, Mrs. Heaton Manice. Mr. Poor is the son of Mrs. John C. Poor, of Philadelphia

Miss Katherine Force, daughter of Mr. W. H. Force, whose engagement to Mr. Henri C. Harnickell has been announced. Miss Force spent the summer at Bar Harbor with her sister, Mrs. John Jacob Astor

Mrs. Olin Potter Geer, who was Miss Charlotte van Cortlandt Nicoll, daughter of Mr. Edward Holland Nicoll, was married at Granite Springs, N. Y., on September 5th. Mr. and Mrs. Geer will live in New York

NEW YORK BRIDES AND BRIDES-TO-BE, TWO OF WHOM ARE MAKING ALLIANCES WITH FAMILIES FROM THE QUAKER CITY

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Miss Gladys Cooper and her daughter. Miss Cooper, who is an enthusiastic sportswoman, has been playing the rôle of the young wife in "Diplomacy," a revival which has had a long London run

The well-known Spanish prima donna, Mademoiselle Barrientos, who formerly attained considerable success in Argentine, will make a tour of the United States after completing her present engagement at the new Théâtre des Champs Élysées, Paris. Last spring Mademoiselle Barrientos made her Parisian début in the parts of "Rosine" and "Lucia," appearing under the management of M. Gabriel Astruc

AN ENGLISH ACTRESS WHO IS A FAMOUS SPORTSWOMAN, A ONE-TIME LONDON FAVORITE WHO MAY SOON RETURN TO THE STAGE, AND AN ARGENTINE PRIMA DONNA WHO WILL TOUR AMERICA THIS WINTER

Copyright by Foulsham and Banfield, Ltd., London

Miss Gabrielle Ray who, it will be remembered, made her greatest success in "The Merry Widow," has not been on the stage since her marriage to Mr. Eric Loder, but it is expected that she will soon return, and probably in musical comedy

EVENING ATTIRE THAT GAINS MUCH BY DARING MUCH—THE SEMI-FORMAL DAY DRESS, THE GOLDEN MEAN IN THE WARDROBE

MODELS FROM CAROLINE

One of those semi-formal day dresses that is a joy to own for its sheer adaptability. To a navy blue, silk cashmere skirt is linked, by a belt of the material and green-embroidered tabs, a blouse of blue chiffon over orange, with a plastron of solid blue. The sleeve, with its plaited frills and tight cuff, is worthy of imitation

Simplicity receives no sponsoring in this evening gown, so intricate as to cut and color scheme. The Copenhagen-blue and black velvet brocade of the skirt is cleft by a drapery of black net edged with handmade lace. This skirt is slightly lifted by a girdle of dull gold embroidery on gold net, below which are succeeding bands of black velvet and black net over gold lace. On the bodice a layer of chiffon is brought up unusually close to the neck, and is joined to the blue chiffon sleeves by lace bands embroidered with rose garlands

This Cashmere wrap is a far cry from the shawl of our grandmother's time. The brilliant fabric is cut and swathed in the manner of the day with a no less striking contrast in a trimming of box plaitings of black satin, centered with black velvet, that accent the curved and fitted lines where curved and fitted lines should be

A moleskin scarf long enough to swathe twice about the shoulders, and a third as wide as it is long, is doubly lined, once with chiffon in a color to match the fur, and, under that, with gray charmeuse. With the neck-piece is a muff so broad that it assumes almost the proportions of a second scarf

Both scarf and muff of tailless ermine show a narrow, set-on banding of ermine, methodically dotted with tails, which crosses and recrosses itself in the form of figure eights

Chinchilla, that exceedingly rare and costly fur which is imported from high on the plateaus of the Andes, is used lavishly here in a long, supple scarf and a flat pillow muff which, contrary to custom, finish in rounded ends. So very generous in size are these "small furs" that a coat is hardly necessary

EXTRAVAGANTLY LONG, BROAD "SMALL FURS," FOR WEAR WHEN A COAT IS DISPENSED WITH, OR ON THOSE EQUALLY RARE OCCASIONS WHEN, BEING PRESENT, IT BEARS NO VESTIGE OF FUR TRIMMING

SMART FASHIONS *for* LIMITED INCOMES

Descriptions of Distinctive Models of the Season, and Ways and Means of Converting Them to the Ends of Economy as Well as Smartness

In its aspiration to height a ribbon loop ignores the bit of fur that knots about it half-way up

Vogue will cut to order, in 34 to 40 bust only, patterns of the models shown in this department at the special price of $1 for a separate skirt, jacket, or bodice; $2 for a whole suit or gown

A bit of chiffon banded in marabou transforms an old evening gown into a charming negligee

Somewhere between crown and heel must be a ribbon bow, and here it poses jauntily on the hat

THE original of the drawing in the middle of the page might have been designed expressly for the wardrobe of the woman with a limited income, so exactly does it meet her requirements. The model is a jacket of dotted chiffon which can be worn over an old satin slip, transforming it into a charming tea-gown. In the original, the slip is of yellow satin and the little mantle is in old-blue chiffon belted with bright cherry ribbon. The bodice under it is of cream silk net over a net foundation. Strips of dyed opossum trim the original, but marabou or bands of velvet ribbon may be substituted for it very effectively. This is an excellent way in which to transform an old evening gown into a smart tea-gown, and it calls for the least possible making-over of the foundation—only a freshening up of the bodice.

SOMEWHERE A BIG BOW

Of whatever material a gown is made it should be trimmed somewhere with a big bow. The bow may be of any sort of material—silk, velvet, or satin, or it may be of chiffon or tulle, but it must be big, enormously big. Many of the new gowns show bows on or about the line of the girdle and others use them to emphasize the skirt draperies. The favorite bow has two loops and either long or short ends. The loops are usually very wide, anywhere from ten to fourteen inches, and they hang floppily from a large, loose, center knot. Sometimes they are tacked up against the shoulders in the back, and in this case they spread to cover the entire back of the bodice. Often, also, a large bow is posed directly at the front of the bodice to form the principal decoration of a simple frock. Tea-gowns afford endless opportunities for the use of bows, for they may catch up a sleeve or a side drapery here and there in a most charming way. Bows are not confined to use on gowns, but are in the highest possible favor for trimming furs; neck-pieces have huge bows tacked on against the side of the neck, and muffs are often trimmed with them. For this purpose handsome velvet or satin ribbons, which match the furs in color, should be used. The two gowns, the descriptions of which immediately follow, illustrate two methods of using these big bows on dresses.

THE BLACK SATIN GOWN

A black satin gown never fails to interest the woman who has few frocks, and there are few more pleasing than the one shown in the sketch at the lower right of the page. It has just been imported, and is developed on the latest French lines.

An afternoon gown takes on a winter trimming of fur with the avowed purpose of "molting" it in the spring

A costume which lends itself to the combination of an old satin skirt topped by a new net bodice

The skirt is gathered in at the waist, and the fulness is persuaded into puffs on either hip. The popular upsloping line is accomplished at the front by folds of flesh-colored tulle, one just above the girdle, and two which form a surplice across the bust. The sleeves and back of the waist are of black tulle edged in skunk, and trimmed with a big bow of satin ribbon between the shoulders. A chain of jet beads and a round, jet ornament are further trimmings. Everyone has a left-over evening gown the skirt of which is still presentable while the bodice is too jaded to wear. This model offers a way to use an old skirt with a new bodice. One woman adapted it in a two-color gown, using an old-rose satin skirt, and making the bodice of dark blue net. It might also be successfully developed with the skirt of absinthe-green satin, the bodice of silver net and pink chiffon, the fur, skunk, and the chain and ornament of brilliants. This frock is particularly practical because it partakes just enough of the semi-formal to serve for a great variety of occasions. It would be equally effective with the skirt of draped chiffon instead of satin.

THE AFTERNOON DRESS

The illustration at the lower left of the page shows an excellent afternoon dress for the winter, and, by taking off the fur, it can be worn without a coat in the spring. The underdress is of crow-blue satin, and the overskirt is of black tulle edged with a line of skunk. A distinguishing feature of the model is the trimming of pendent ball buttons which hang from cross-bars of velvet cord. The buttons are of satin covered with tulle and edged with a velvet cord. The girdle is of crow-blue satin ribbon with a big bow and sash ends at the back. Inside the fur edging on the sleeves there is a small ruffle of shadow lace, and a similar ruffle finishes the neck.

SMART HATS

Bows are used a great deal on hats. If smartly wired and well posed they accomplish a modish effect and are certainly not expensive. A good example of what may be attained in this way is shown in the velvet hat at the upper right of the page. It is an especially good every-day hat, and is small enough for comfortable motor wear. A slightly more ambitious shape is shown at the upper left. Its outward sweep and upstanding ribbon tied into a knot with tiny aigrettes or a bit of fur, is very chic. This hat is also of velvet with a soft, drooping crown. The sketch at the top of page 90 shows a round hat with a tulle frill. The

(*Continued on page* 90)

Instead of granting a collar to the coat of taupe, brocaded velvet, Drécoll is true to the policy of his opening, and finishes it merely with a band of skunk. The Russian coat is girdled in self-tone satin, finished with a buckle and a fringed sash, and is cut away to show the hip drapery of the taupe broadcloth skirt which, instead of narrowing at the heels, shows the easy fulness characteristic of Drécoll's new models. (A copy by Gimbel Brothers)

A three-piece suit of moire panne velours shows a coat which, failing to resist the fad for draperies, permits itself to be draped upon a lining front and back. Velours frogs accomplish the fastening, and the fitch collar shows both head and tail. As if to make up for the lack of trimming on the suit, the blouse—of the skirt material combined with blue chiffon—is embroidered in steel beads, frilled in lace, vested in lace over satin, and collared in Cluny

A coat of Labrador-blue, brocaded velours has a collar of gray squirrel, and sleeves, supplemented by bishop puffs of broadcloth, banded in fur, that begin at the high waist-line The coat is worn over a severely plain dress of blue broadcloth which shows the new cape sleeves, and is untrimmed except for a surplice frill of chiffon and a wide sash of gold, brocaded velvet. The ankle-length skirt, while not exceedingly tight, has no whit of fulness to spare

MODELS FROM GIMBEL BROTHERS

THREE-PIECE SUITS WHICH ATTAIN ORIGINALITY IN DETAIL YET ADHERE TO SUCH GENERAL PRINCIPLES AS SKIRTS FULL AT THE HIPS AND SCANTY AT THE ANKLES, AND COATS COLLARED IN FUR, CUT AWAY IN FRONT, AND LONG IN BACK

HOW LONDON ADAPTS *the* NEW COIFFURES

The close, waved coiffure, with its flattened pompadour and tiny fringe, that is slowly superseding the parted-in-the-middle style in which Englishwomen have so long dressed their hair

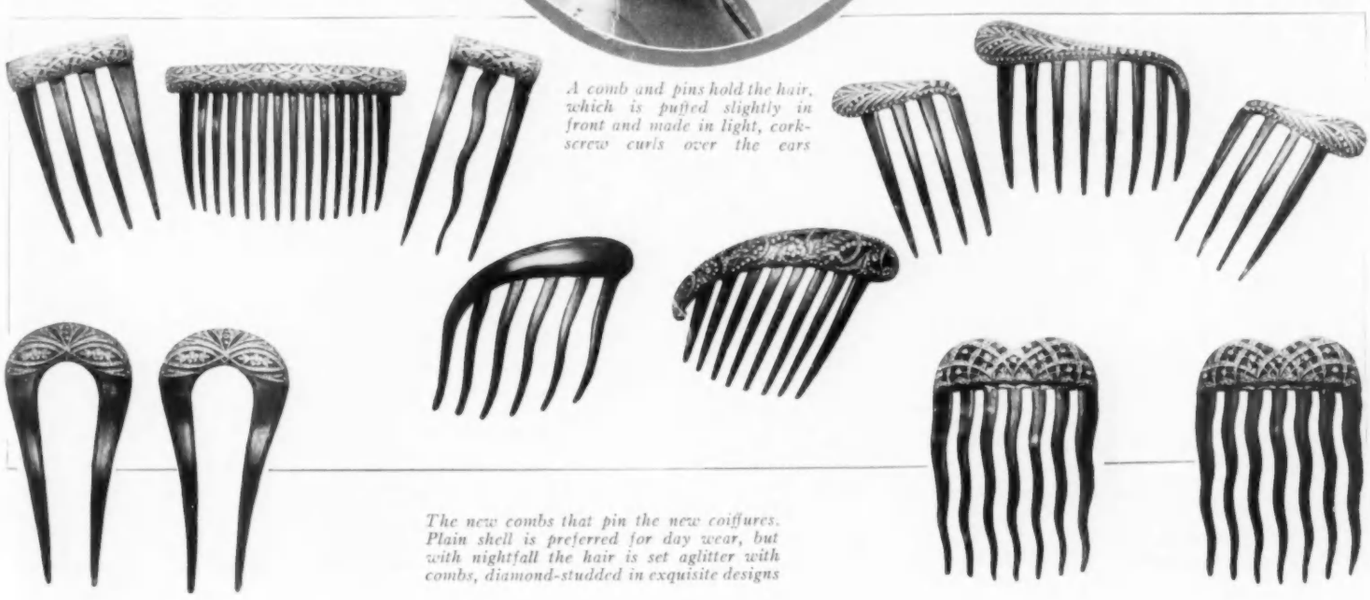
Where a cubit of height and dignity is desired, the smart woman wears the "palm-tree" ornament of ostrich feathers

COIFFURES FROM EMILE, LONDON

First in Paris, then in New York, now in London has the "Casque" coiffure been adopted—a division of the hair in two, with the right side rolled over the left, tucked under, and pinned

LONDON wavered all summer between the picturesque charm of parted hair with its demure simplicity, and the more chic but less becoming flattened pompadour. But nothing arrives by magic in this capital of a nation that is cautious in its advance and slow in its retreat from established fashion. Many are the doubts and fears that assail the French coiffeur in London who hopes to launch a novel coiffure in a night. He must curb his impetuous spirit and learn a becoming patience if he would succeed. Little by little, however, the chignon and roll and puff have crept from the nape of the neck to the crown of the head, completely changing the silhouette. Now it may be stated definitely that the high coiffure is an accomplished fact in London, and when society makes its urban entrée from the Scotch moors, or the Continental cures, the hair of the fashionable woman will be carefully marceled and combed well up from the nape of the neck. The ears will, of course, remain covered. The tiny fringe is favored for high foreheads, and it certainly softens the hard line which is unavoidable if the hair is brushed back from the face. Exquisite combs add much to the effect of the high dressing, and at present those of amber shell inlaid in strass are considered the most chic. Aigrettes are less worn than heretofore, although the "palm-tree" ornament, as shown in the oval picture, is favored by those who would add to their height and dignity.

A comb and pins hold the hair, which is puffed slightly in front and made in light, corkscrew curls over the ears



The new combs that pin the new coiffures. Plain shell is preferred for day wear, but with nightfall the hair is set aglitter with combs, diamond-studded in exquisite designs

TRIMMINGS, AFTER MAKING A COMPLETE CIRCLE OF THE HAT, HAVE ONCE MORE ARRIVED AT THE FRONT—THE SMART WAISTCOAT BLOUSE

The autumn season was opened in August by the small, all-velvet hat, and because of its real chic and becomingness it is still a live factor in millinery. Here a smart effect is achieved by Hennard with a large bow, a puffed crown, and a shapely brim

A cascade of black ostrich flues is bound to a small, black velvet crown by narrow ribbons of black moire. Cachet is given to this French model as much by the front posing of the tall feather as by the not too extreme line of the velvet brim

This autumn rendition of the transparent blouse boasts a waistcoat of striped, blue moire. A waistcoat must have its shirt front, and here it is of tucked net outlined by plaited frills. The blouse itself is a pretty mingling of net, plain and shirred, and Valenciennes lace. From Aitken Son & Co.

Another phase of the small, all-velvet hat. Like the one above, it has a large bow, a puff crown, and a narrow brim, but how different the effect

A black velvet model that owes its charming lines to the flare of the upturned brim and the placing of the black, ostrich feather so gracefully wired

SEEN *in the* SHOPS

The Following Ten Pages Form a Comprehensive Calendar for the Autumn Shopper, Including, As They Do, Typical Selections from the Many Large Shops and from the Smart Little Specialty Shops

[Note: This section of ten pages, together with many half-pages in the back part of the magazine, is devoted to the interests of the feminine shopper. Into all the important shops in New York, Boston, and Philadelphia our buyers have gone, choosing the wares that they thought would most appeal to Vogue readers; and here is what they have brought back. They will buy, free of charge, on receipt of money order or check, any article mentioned in these pages]

A duvetyn suit which follows the mode in both material and cut gives excellent value at $59.50

THE merchant of to-day realizes that the extravagant but no less exacting American woman not only demands the best qualities and designs in merchandise but insists, as well, that the articles displayed to view have an attractive setting and that every facility for comfortable and pleasant shopping shall be available. As a result, the past decade has witnessed the establishment in New York, Philadelphia, and Chicago, of some of the largest and finest shops in the world under the direction of which an amazing variety of merchandise is displayed under one roof. In fact, the American department store has come to be a series of conveniently arranged, well-equipped specialty shops which are unrivaled in number or in assortment of merchandise by the small shops of either Paris or London.

Great changes have also been made during the past ten years in the location of the New York shops. The old shopping center, has, in the last ten years moved, one great shop at a time, from Twenty-third Street on up, up to Thirty-fourth Street and Fifth Avenue, to be followed in quick succession by many others, until to-day the shopping district ranges from Thirty-fourth Street up Fifth Avenue to Fiftieth Street. This does not mean, however, that all the good shops are included in the district, for there are many good ones to be found on Madison Avenue, upper Broadway, the One Hundred and Twenty-fifth Street section, and over the West Side generally.

At this season of the year all the shops are showing new merchandise, and department heads just back from Europe have brought with them European ideas as well as actual goods. The charming rooms in French gray, first used abroad, were copied here in the exclusive dressmaking establishments and they are now found throughout the better shops. They make most attractive settings for the display of the large assortments of French gowns and hats imported all during the season.

EXCELLENT COPIES OF IMPORTED MODELS

The models sketched on this page are illustrative of the excellent results which are being attained by the copying of imported models. The suit sketched at the right of the page shows the popular fur trimming and the broad belt of the season. The model is made of bayadere velours which comes in the new greens and browns. The coat, which is a skirted model, has broad revers trimmed with seal plush. The skirt is draped at the sides, and is of the type popularly known as the Castle skirt.

The other suit illustrated on this page is of wool duvetyn, a material which is extremely modish this year. This model shows the fashionable loose blouse cut with kimono sleeves. The effect of a tunic is achieved by a tuck laid across the front of the skirt. The collar is trimmed in chinchilla squirrel, and the buttons are of twisted satin cord. This model can be had in purple and in dark blue.

HATS AND SMALL FURS

A set of leopard skin furs is illustrated at the left in the middle of the page. The scarf fits closely about the neck; one end passes through a slit made in the fur, and the muff is in the large, flat, pillow shape. The hat worn with these furs is in an excellent quality of black velvet trimmed very simply by a large bow at the side back. It is a very smart walking hat which could be worn appropriately with afternoon dresses.

The fur set shown at the bottom of the page is a combination of mole and coney, and shows a flat collar and a reasonably large, flat muff, lined with gray satin. These skins are reliable in every way and are extremely good looking. The hat shown with the furs just described is a copy of a French model with a puff crown of black velvet and a slashed, black velvet brim lined with emerald-green silk. The hat is trimmed with small French flowers and is very pretty for afternoon wear.

The third set of furs illustrated is of Sitka fox in a rich shade of brown. Here the scarf is formed of the whole animal and may be worn around the shoulders in any way desired. The muff also shows the head and tails of the animal. The black velvet hat sketched with these furs is in a small, generally becoming shape with a puff crown and two back loops of black velvet as a trimming. This hat is distinctly smart in line and yet simple enough to suit the conservative.

The gate-topped suède bag, shown in the middle of the page, is a novelty. It has a silk cord handle and is finished with a tassel. The purse is attached to the bag by a chain. This comes with a nickel-plated, gun-metal, or gilt top.

Instead of a fur trimming a well-cut velours suit, priced at $39.50, has a collar and revers of seal plush

A trustworthy bag which never lets the change purse off the leash. Price, $5.50

A good-looking black velvet hat and a set of leopard skin furs small enough for practical wear. Hat priced at $18; furs, $59.50

A set of small furs in Sitka fox shows a head and tail trimming, $69.50. The black velvet hat costs $19.50

A smart novelty is a hat with a slashed brim ($25). A set of mole and coney for $79.50

NEW YORK EDITIONS *of* PARISIAN MODELS

Coats and Blouses Which Cleverly Divide the Cost but Not the Charm of the Original French Models

A bit of black added to a white foundation is an unfailing recipe for becomingness. Price, $9.75

THE separate wrap has become an essential of the wardrobe. It is needed not only for motoring and for evening wear, but is much in demand to slip on over dresses or suits during short railroad trips. The favored wrap materials of this year are duvetyn, wool plush, and various sorts of soft, wool velours. The colors range from dull mole color to vivid green and a wonderful rose pink; even the light rose colors which have been worn throughout the summer bid fair to continue their popularity during the winter season for everything except traveling or street wear. These colors seem to be especially favored for motoring, driving, and country club wear, by women who live in the country.

A particularly good looking wrap which took its inspiration from a Chéruit model is sketched at the lower left of the page. It is cut with the fashionable loose armhole and dropped shoulder yoke, and is finished at the neck by a soft, roll collar. The lines of this coat are unusually becoming, and the material is one of the effective, imported wool plushes. The wrap comes in taupe, rose, black, and an excellent shade of brown.

A WOOL PLUSH COAT

A simple but good style model which, in the lighter shades, is suitable for evening wear, and in the darker shades, for motoring or street wear, is shown at the lower right of the page. It is of domestic wool plush and is made with three-quarter-length, raglan sleeves that give the narrow shoulder effect. It is collared in mouflon, a soft, gray, wool fur which blends well with the mouse brown, rose, and sapphire in which the coat comes. The grace of this model is in the loose cut which exactly duplicates that of the expensive, French models.

A plain, diagonal serge, tailor-made suit which comes in all street colors is sketched in the middle at the bottom of the page. The front of the coat is cut away and the back is belted with a little fulness below the belt. The skirt has a suggestion of fulness over the hips, and is cut with a lapped fold at the front.

One of the most attractive waist models of the season, sketched at the upper left, has been reproduced in white and pink crêpe de Chine with collar and cuffs of black velvet. The neck is cut in a low V and oddly collared. The surplice fronts of the waist are gathered to the raglan sleeve giving a sloping shoulder line. This is a very new and becoming model.

The jacket of the ubiquitous "boy scout" inspired this blouse; $9.75

NEW WAIST MODELS

A chiffon waist trimmed with black moire ribbon and net frills is sketched at the upper right of the page. This is a copy of a more expensive model. It can be ordered in white and the usual shades. Both at the front and back, the fulness of the blouse is plaited into a plain shoulder yoke. The bishop sleeves are finished by double frills joined under a band of moire ribbon.

The plain waist shown in the middle of the page is modeled somewhat after the jackets of the Boy Scouts, and comes in white or the usual street shades to match tailored suits. It is trimmed with a contrasting tie. The original was of gold-colored crêpe de Chine with the collar and the pocket flap of white satin and the tie of purple satin.

At neck and wrists alike crushed bands of black moire separate the double frills. The price is $11.50

The fact that a coat may be used for rain argues not against its smartness. In fact, the uses of the ideal raincoat are manifold. A practical one, cut after the popular Balmacaan pattern with conveniently loose sleeves and a wide skirt, comes in gabardine cloth, a light-weight material closely resembling covert cloth. Price, $30. The model may also be had at the same price in a wide variety of tweeds. This is possibly more suitable for winter than for summer wear, and is ideal for motoring, traveling, or general country use. In soft, rubberized crêpe de Chine, the coat sells for $45.

A charming, collapsible hat of gabardine cloth is sold as an accessory to the raincoat. Shaped like a "sou'easter," it is simply trimmed with a soft band of the cloth around the crown. Price, $4.50.

To the coat and hat described is added a third rainy-day requisite, a pair of rainproof walking shoes. Instead of the clumpy, uncomfortable boot one has been wont to associate with rainy day attire this one is of oiled, box leather which is not hardened by frequent wetting and comes in a medium weight that nicely serves the purpose of both country and town wear. The most satisfactory feature of the boot is a "bellows" tongue which is stitched inside the eyelets of the boot, and is wide enough to expand sufficiently to let the foot slip in and pliable enough to fold in a neat box plait under the lacing when the shoe is on. This boot has a top eight inches high, and comes in tan box leather. Price, $8 a pair.

A loosely cut, separate coat for $39.50 *boasts its inception in a Chéruit model*

For $25 *may be had a suit true in every line to the type of the* 1913 *tailor-made*

For either afternoon or evening may be had a coat of wool plush. Price, $29.50

A sash, divided, falls to the knees, and is caught to the skirt with tassels. Price, $25

A frock of chiffon and lace for matron or débutante to dance in. Its price is $29.50

The flounced model is here developed in net trimmed with satin roses. Price, $39.50

An afternoon dress of charmeuse abides by the law of thin blouse and tunic; $20

More elaborate than its confrères is a frock of brocaded crêpe. Price, $39.50

FROM MIDDAY TO MIDNIGHT

The New York Shops Offer Charming Late Afternoon and Evening Frocks Copied from the Best French Models

IT is only within a comparatively short time that it has been possible to buy good afternoon or evening dresses ready made. This season, however, there are many simple models quite unmarred by over-elaboration or unattractive trimmings. The lines of the afternoon gown shown at the upper left are most effective. The model is made of a good quality of crêpe de Chine, and may be purchased in almost any color. The kimono waist is cut with a dropped shoulder and long, tight sleeves, and has a vest of net finished by a narrow, upstanding frill. The draped skirt has an accordion-plaited tunic and a rather unusual feature in two long sash-ends at the side front which are caught to the skirt at the knees under silk tassels.

ATTRACTIVE AFTERNOON GOWNS

A gown of a similar type, but of brocaded charmeuse, is shown at the upper right of the page. It is quite elaborate in effect, and has a transparent vest and sleeves of white chiffon edged with shadow lace. Attractive features of the model are the graceful shoulder line, and the exquisite shading of the material, a brocaded crêpe which comes in rose, blue, gold, and other popular colors. The tunic falls over the skirt in an original, one-sided way, which pleases many shoppers better than the distinct break across the front given by a straight tunic. This gown is especially appropriate for afternoon or informal dinners.

A particularly chic and wonderfully pretty model in a simple afternoon dress is the one with the plaited tunic, sketched next to the one just described. It is made with the becoming open neck and a transparent surplice vest and collar of shadow lace. The fulness of the waist is shirred to a plain shoulder yoke.

DÉBUTANTE DANCING FROCKS

The two attractive evening dresses sketched second and third on the page are shown in the misses' department of a good shop. In the larger sizes they are suitable for matrons as well as for débutantes. The flounced model is a very excellent example of its kind, and is especially appropriate for a dancing frock. It is made of white net with a surplice waist transparent to the bust line; the neck is finished by a frilling of net and wreaths of small, pink satin roses. The skirt, which has considerable width at the hips, tapers toward the bottom, and the sides are draped up under wreaths of pink roses that match the trimming of the waist and the high-waisted girdle.

The original of the other evening model shows a combination of pale pink chiffon and silk shadow lace with a blue satin girdle and bow. The surplice bodice is of chiffon over lace. This model comes in white and green, green and pink, pink and blue, or yellow and blue; the two latter are the most charming color schemes.

A pin shaped to take a firm hold upon the hair; $3.75

Most practical of hairpins is one with a hinged top. Price, $3.75

RHINESTONE ORNAMENTS

Rhinestone hair pins will be observed much more generally this season than last, and this year they are far less expensive. The one sketched in the middle of the group is of demi-blond shell with a hinged, rhinestone top. The hinge top is an extremely good feature as it is made so that the pin may be turned in the hair so as to give the best effect. A metal hairpin with a thickly set, rhinestone top is shown at the right of the group. The pin at the lower left is of demi-blond shell with a well-shaped top inlaid with rhinestones.

A hairpin with the favored rhinestone top; $1.50

NEW USES FOR RHINESTONES

The increasing demand for rhinestone ornaments and trimmings has shown us new uses for them. An especially pretty treatment is shown in the neck- and wrist-bands of wide black velvet ribbon held under rhinestone slides. One narrow slide of sterling silver set thick with rhinestones is at the front of the neck-band, one at either side, and the fastening at the back is under a buckle which, when the collar is adjusted, has the appearance of two slides set close together.

THE FAD FOR WRIST-BANDS

The wrist-bands are slightly narrower than the neck-band, which is quite wide enough to be a boon to the woman with a slender neck. These wristlets duplicate the ornamental slides and buckle fastening of the neck-band. The neck-bands are, of course, old, but the velvet bracelets are a new and an attractive accessory. It would be hard to devise a more becoming fancy than these sets. The neck-bands are priced at $5.75, and the bracelets at $2.75.

Let Vogue buy your trousseau. We have bought so many, and helped plan so many weddings, that we know what a bride needs, and what she hopes to receive from her family and her friends. From bridal gown to steamer rugs, from wedding presents to house and church decorations, all these Vogue will help you to buy.

FIRST *and* LAST CONSIDERATIONS

From Combination to Neck Frill the Shops Are Replete with All the Dainty Intimacies of Women's Wear

An accordion-plaited skirt ($7.95), *a plush coatee* ($34.50), *and a cap* ($9.75) *compose this negligee*

HERE and there throughout the shops a certain garment will be found which has become a specialty with a given shop. Such is the case with the full-length kimono shown on the right. The sketch can give no adequate idea of the real attractiveness as well as durability of the gown. It is in a practical design and is made of Corean crêpe, a fabric full of luster, and of unusually good wearing qualities. It comes in a lovely shade of pink, old-rose, blue, or lavender, and will stand a number of launderings without loss of color or of the luster of the silk. The same model comes in albatross trimmed with a band and turnover cuffs of Dresden ribbon, and in colors pink and blue. It sells at the price of $6.75.

A different sort of a negligee, one more on the order of a tea-gown, consists of a plush jacket and an accordion-plaited skirt—such a model as is sketched on the left of the page. With this costume is worn a most attractive little boudoir cap, or perhaps it should be called a bonnet, as it is wired out in the Dutch fashion. This particular cap has been made famous by Mrs. Vernon Castle, and has proved a most becoming style. The jacket is of plush in rose color or a deep blue trimmed with frills of shadow lace. The girdle is of crêpe meteor tied around the waist and looped in the front.

The skirt is of accordion-plaited, white chiffon, trimmed at the lower edge with an insertion and edging of lace. Petticoats of this character are being used under light afternoon and evening dresses and for the boudoir.

The attractive Dutch bonnet is of shadow lace, wired out at the sides, and the crown is trimmed with small roses of pink chiffon. A bonnet such as this is rather more formal in appearance than a boudoir cap as well as distinctly newer, and could be worn appropriately for tea in the boudoir when the hair has not yet been arranged.

WHEN A CORSET COVER SHOWS

The prevalence of the open necks in afternoon dresses, and the transparent bodices of evening dresses have made attractive corset covers an essential. A surplice corset cover in a pretty scroll pattern of lace is illustrated in the middle of the group of three figures. This is fairly broad at the shoulders with the surplice so cut that it may be arranged to form quite a high neck if desired, or by tying the ends in a trifle different manner, the neck may be made low. This is a most ingenious arrangement as well as a very pretty and practical one.

A corset cover to be worn with evening gowns and a very novel pair of drawers made to resemble a petticoat are illustrated on the right of the group. The corset cover of scroll lace is cut surplice fashion, and the surplice fronts cross to the back, where they are tied flatly with ribbon. Ribbons form the shoulder straps. The lace is of a good quality and pretty design. Price, $3.50.

The garment that is really a combination of petticoat and drawers is cut like ordinary drawers, except that the crotch is very short and the legs a little broader. The edge of each leg is trimmed with a frill of lace, and two other frills are placed just above it to give the appearance of a ruffled petticoat. It is really a very excellent little garment, and would be especially nice to wear with evening dresses. It comes in white, pink, and blue crêpe de Chine.

Of a durable Corean crêpe is a well-made kimono which will wash without losing its luster ($6.75)

Jersey silk petticoat to which are attached silk knickerbockers ($9.75)

A surplice corset cover which may be drawn high or low ($4.95)

Drawers thrice-frilled in lace to look like a short petticoat ($8.50)

A petticoat which should have popularity is the one sketched at the left. The feature of this is that a pair of knickerbockers, of the same soft silk jersey as the skirt itself, is attached to the skirt at about hip depth. This prevents a double thickness about the waist. The bottom of the skirt is finished by an accordion-plaited ruffle. This comes in taupe, black, and other street shades.

A more usual petticoat, illustrated below this, for winter wear, shows a silk jersey top with a deep ruffle of finely plaited silk. This is a skirt which fits remarkably well around the waist, and which can be bought in all colors.

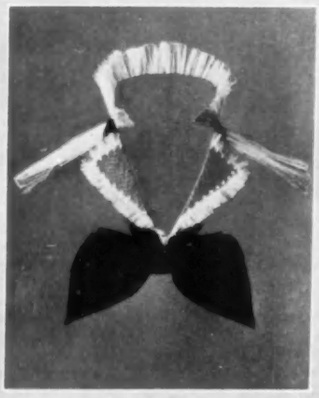
NOVELTIES IN NECKWEAR

A very good fichu which shows a gathered ruffle rather than a plaited one, is shown to the left of the page. This is made entirely of net with a small collar trimmed with a band of embroidered dots. The double ruffles are most effective and give breadth enough to fill in dresses which need a vest as well as a neck finish. The net is of an excellent quality, and is finished with a picot edging.

The upstanding frill which has become such a vogue, and deservedly so, as it is so universally becoming, is combined, in the collar shown on the right, with a deep, plaited frill across the back and plain revers held in place by a satin bow in the front. This will be found an effective neck trimming as well as an inexpensive one.

A dual personality made possible by the double ruffles—that of fichu or vest ($5.95)

A well-fitting petticoat in all street colors for $4.95



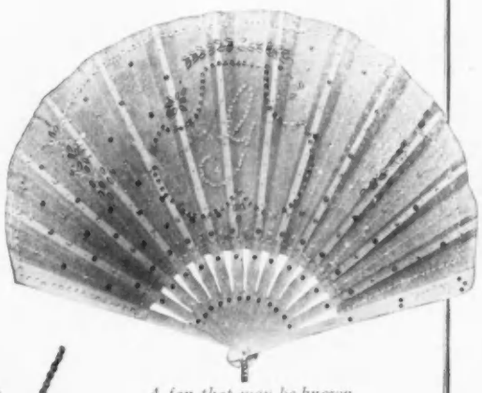
Four modes in one—upstanding frill, flat collar, revers, and velvet bow ($2.95)

FURBELOWS THAT MAKE ALL WOMEN KIN

Accessories of Dress Unique Enough to Possess Personal Distinction and Dainty Enough to Retain Undisputed Femininity

Here quaint Watteau figures dance as blithesomely as though the floor were not collapsible. Price, $1.75

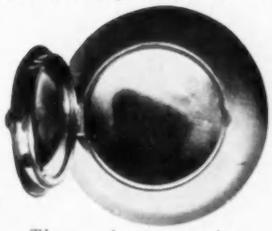
The old-fashioned reticule yields to the sophistry of the age and masquerades in German silver, gold-plated. Price, $2.75



A fan that may be known by its initial comes in either black or white spangled gauze. The price is $2.50

A moire pocketbook which holds a good-sized mirror and an under-sized change purse. Price, $5

The sinister meaning of "a ball and chain" is lost in an enamel perfume ball on a sterling chain; $2.50



The omnipresent vanity box in gold plate with a mirror in the top; $3.50

A tiny enamel locket rimmed with marquisite on a sterling chain; $9

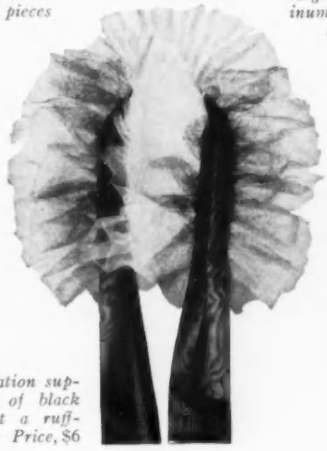
"La petite Victoria"—a small vanity case, in lavender, green, or blue leather fitted with a card-case, pencil, and brass-topped bottles for powder, perfume and lip stick. Price, $12.50

The hat pin above has a sapphire and rhinestone head. Price, $2.75. The one at the right of the page has a top of rhinestones. Price, $2.25

Demi-blond hairpins set with rhinestones, price, $2.25 each. Veil pins with tops of rhinestones, price $2 each. Rhinestone barrette set with pieces of jet, price $6

Demi-blond hairpins with sterling silver tops set with rhinestones, price, $6 each. A large tourmalin set in a platinum ring and surrounded by diamonds, price $57

Strapped at one end and tasseled at the other is the latest edition in silk moire of the very popular pouch bag. Price, $2.95



A moire foundation supports a ruche of black malines against a ruffling of thin lace. Price, $6

A miniature bag is a large bag with a small miniature at the top. In black, white, or écru brocaded silk; it is priced at $7.50

Black links and a gun-metal frame make a mesh bag permissible. Price, $8

This all-net accessory to beautify the plain black waist is priced at $3.50

The tunic, vest, and frilling of this model show how present modes may be adopted in all black; $42

The material of this house-gown has been persuaded into the becoming fulnesses of the moment; $35

A triumph for the ready-made is the way in which this suit fulfils prescribed mourning etiquette; $52

The shopping bag must be all black to come within the mourning law; $10

Coat or frock would be the more attractive for the addition of this crape accessory; price, $4.50

SHOPPING *for* MOURNING WEAR

THE designing of clothes for correct mourning is an art in itself, and there are a number of smart shops that are devoted exclusively to this field, though more and more the larger stores are making a specialty of their mourning departments. Suits, dresses, hats, and accessories are now all assembled in one particular room or section where women who must buy black clothes in a hurry can get everything they want in one place. This really is a very great convenience.

READY-MADE CORRECTNESS

Moreover, ready-made garments are infinitely better designed than formerly. The suit, for instance, illustrated on the right of the group is of that excellent, plain cut that was once so difficult to obtain. It shows the kimono sleeve, which is being used as much on coats as on dresses, and a slightly draped skirt. A dull black, pebbled cheviot is the material used, and its sole ornamentation consists of buttons covered with dull silk. The hat shown with the suit is covered with mourning silk. The smart, flaring upturned brim lengthens into a sheaf of curling black cock feathers. Its price is $30.

An excellent house gown is the one sketched in the middle of the group. Dull black crêpe de Chine is draped after a prevailing fashion which requires that the greatest amount of fulness should be at the hips. The waist is made in a simple fashion with the loose sleeves set into large armholes. The vest is of black net frilled in black net. The lines are simple and in good style, and the material is excellent.

Another costume of crêpe de Chine is shown on the left. A tunic, plaited across the front, is topped by a blouse with an attractive vest arrangement of heavy grosgrain silk softened by a tucker and frill of black net. The cuffs are also of the grosgrain with a frill of net. A desirable feature of this model is the long line of the tunic in the back. The hat is in one of the new sailor shapes covered with moire and faced with dull grosgrain silk. The puffed moire crown is trimmed at one side with a cluster of dull black chrysanthemums. The price for this is $23.50.

Three - quarter sleeves require black glacé kid gloves like those shown here

ABOUT THE PROPER ACCESSORIES

Mourning etiquette demands that only such dull materials as nets, lusterless, corded silks, organdies, and crape may be used. No laces of any sort are permissible. With plain mourning dresses or shirtwaists, the collars and cuffs illustrated below are correct. These are of white organdy on a black foundation. White crape, admissible in the deepest mourning, is used for the other set, the banding of which is most attractive.

The black stock and jabot seen on the upper left of the page shows a collar of tucked net to which is attached a frill of two weights of net; the ruffle is the heavier of the two. This could be worn properly with plain waists. Opposite is illustrated a collar and revers of black crape with heavier bands of crape as a trimming. This could be used either on a coat or a dress.

Another all-black bit of neckwear, not illustrated here, is a low collar made of crape and cut after the broad fashion of the Puritan collar. The edge is finished with a fagoted fold of the crape, punctuated at the corners with small silk buttons. Between the front opening falls a plaited rabat most clerical in design. It is priced at $4.50.

GLOVES AND BAGS

So many coats and gowns are made with three-quarter sleeves that long gloves are a necessity. Those shown on this page are of black glacé kid in an eleven-button length and are priced at $2.35; in sixteen-button length they cost $3.50.

Two styles of bags suitable for mourning wear are shown at the top of the page. The shopping bag is of fine, black, pin seal with a gun-metal frame. A mesh bag may be carried, provided it is of black with a gun-metal frame. One in a simple design, of a fair size, is shown here.

White organdie cuff on a black foundation. Price, $1 for collar and cuffs

Collars, Dutch and standing, of organdy and crape, to relieve the somberness of first mourning attire

This pretty cuff of white crape with its low collar is priced at $5 a set

Vogue's resources are far greater than those of any single dressmaking shop or department store. When you do not know what to wear, ask Vogue. We will tell you what the new mode has sanctioned, and what it has not sanctioned.

A PRACTICAL MATERNITY WARDROBE

In the Shops Which Specialize in Maternity Clothes Are Found Models That Successfully Combine Comfort with Style

MATERNITY gowns, though they should unquestionably be made in loose styles with proper consideration for letting out, should not vary too greatly from the style of the season, for an essential thing in their making is to have the garments as inconspicuous as possible. The color, as a rule, should be dark, and the lines should be long with as little cross trimming as possible. In buying or making a gown it is well to remember to have the line from the shoulder to the waist of greater length than is usual and with some fulness; then, as the figure enlarges, the waist-line may be dropped. Another essential is to keep the line of the bottom of the skirt level with the floor. The clever dressmakers have ways of allowing for the outlets under the tucks or a tunic, or possibly under a belt.

Corsets for maternity wear should be given very careful consideration. One Fifth Avenue corsetière who has made an exhaustive study of the subject will make corsets to order. For those who live at a distance she will furnish measurement blanks. The prices range from $10 to $50.

THE DIFFICULT SUIT

A good suit is the one illustrated in the middle of the page, for it allows of considerable letting out. The loose sleeve and loose cut over the bust are excellent features. The coat laps over rather far so that the buttons may be set back as required. The skirt is laid in a number of plaits on each side of the front and back, and is slightly gathered across the sides at the waist-band, which is built on an elastic that also allows for an extension at the front panel. This waist-band is slightly raised so that it can be dropped as needed. The material of the suit is one of the new brocades which comes in black and green, brown and green, and taupe and green. The collar, cuffs, and bands which trim the suit are of broadcloth to match the predominating shade in the material.

An excellent house dress, which could also be worn under a three-quarter-length coat for the street, is sketched on the left. Dark blue crêpe de Chine is the material used, with a vest and frill of lace. The gathered skirt is attached to an elastic belt, and is full enough to admit of considerable enlargement without spoiling the style. This gown was obtained from a firm which makes a specialty of maternity clothes, and in them all enough length is allowed from the shoulder to the waist-line to keep the skirt level at the bottom as the waist-line is dropped.

One charming dress, which is not illustrated here, is made with a plain, dark blue skirt of éponge, with a bolero of blue and green silk plaid éponge worn over a net guimpe veiled by blue chiffon.

NEGLIGEE STYLES

A costume which is more of a negligee than a dress is shown on the right in the middle group. In this, dark blue and flowered crêpe de Chine are combined. The plain blue crêpe de Chine waist and the accordion plaited skirt are attached to an elastic belt with the proper outlet. Over this is draped a loose, sleeveless wrap of the flowered crêpe de Chine. The revers of the plain material and a fichu of white net supply the trimming contrast. This fichu also gives a length and a certain fulness over the bust which is most necessary. Just above is sketched a dainty tea-gown designed with an extremely pretty cape effect in the back which rather detracts from an overfull figure. The gown is made with the Empire line across the front and is fitted to an elastic belt. The colorings shown in this model are particularly charming. The one illustrated is of corn-colored crêpe de Chine with a violet velvet bow placed at the front of the bodice and at the back of the neck.

More elaborate is the tea-gown shown in the lower left-hand corner. The waist section is a pretty mélange of net, shadow lace, pale pink chiffon, and hand-made trimming, with unusual, full-length chiffon sleeves opened at the top of the arm. In addition to the elastic belt there is a half-length underskirt caught by elastic, which not only keeps the drapery in place, but tends to reduce the appearance of size in the figure. The main part of the gown is of blue charmeuse. The short tunic of blue chiffon is extended up over the shoulders in bretelle effect to give length of line.

An open-neck guimpe which is particularly adapted to maternity wear is illustrated at the bottom of the page. The *point d'esprit* ruffles coming from the shoulders will tend to fill out the bust and are therefore most desirable to put in open-necked gowns. The guimpe fastens in the front and is finished at the lower edge with an elastic band.

The lines of the present mode are most adaptable to maternity needs. An excellent frock at $24.75

In the suit lie the most difficulties, but they are cleverly overcome in this model, priced at $64.75

A wrap-like top and an accordion-plaited skirt are obviously suitable for a negligee. Price, $49.75

The pretty cape effect of this negligee grants slimming lines; $29.75

The necessary subterfuges are cleverly disguised in this smart tea-gown; $85

A ruffled guimpe that would tend to fill out the figure. Price, $2.95

Remember that Vogue is always glad to answer questions about entertaining. All the newest ideas for luncheons, teas, dinners, and dances come to us; it will be a pleasure to pass them on to you.

IN PHILADELPHIA MARTS

Pretty Clothes and Household Wares Which May Be Bought for the Moderate Prices That the Still-Surviving Quaker Thrift Demands

A charmeuse skirt with a chiffon blouse, fur-trimmed, possesses all the elements of a smart afternoon frock; $37.50

The feminized shirt trimmed with bows and entredeux. The price is $10.75

A blue serge dress that is vested, girdled, and three-tiered in the very latest tailored mode. The price is moderate, $39.50

PHILADELPHIA not only boasts some very large and fine stores, but it has a number of small, exclusive shops which show only the best merchandise. Like the New York shops, they import directly, and though they cater to a more conservative taste, they show many of the smartest things of the season.

An excellent tailored dress is sketched on the right of the page. It is made of blue serge with the new three-tier skirt and a plain waist with a lingerie vest and the dropped shoulder which ends in a long, tight sleeve, fur-edged.

On the left is a simple afternoon dress, very good in line, which has a transparent top of chiffon over lace, trimmed with brown fur at the neck and sleeves. The skirt, which is of charmeuse, is slightly gathered; the same material is used on the waist to carry the color to the bustline. This model comes in all the good shades; gold, green, blue, and rose are among the prettiest.

A shop which specializes in blouses is showing the one sketched at the top of the group of three. It is simply made of crêpe de Chine, with a turnover collar finished by a box plaited ruffle, which is repeated each side of the center-front, and in a double frill at the wrist. A pretty combination is where the waist is white, with the entredeux of black, and black bows, or a black waist with white trimming. It also comes in such street colors as blue and violet, with trimmings of a lighter tone of the same color, as well as in all white.

The tie of black tulle is one of those pretty superfluities that yet count; price of blouse, $25

The frill has put such simple waists as this one in the height of style. It is priced at $7.50

On the right is another model to be worn with suits. It is constructed of crêpe de Chine in a simple style with a long, tight sleeve put in at a dropped shoulder. The only trimming is a deep frill of good shadow lace around the neck and wrists. This waist can be had in any color. A new charmeuse waist, which may be had in any color, is illustrated on the left. This is made with a vest of net outlined by a standing frill, and encircled by a black tulle tie.

One of the great silversmiths is showing the sterling silver coffee set, illustrated at the bottom of the page. The design is new and good, and the finish is the desirable dull one. The coffee-pot measures six and three-quarter inches high.

A novelty shop has had great success with the pitcher coaster photographed on the right. They are made up with cretonne centers covered with glass, and the rim is of mahogany.

The traveling clock shown on the left, though to all appearances familiar, is new in that the numerals and the hands are of radium, so that the time can be told in the dark. In those of last season there was merely a dot of radium over the numerals, and the hands were inlaid with it. This clock comes encased in the different colored leathers.

The traveling clock for "dark uses" has numerals as well as hands of radium; $22

The sum of $61 purchases a sterling silver coffee set, dull in finish and new in design

A mahogany-framed coaster designed for a pitcher, but large enough for a tray; $1.25

THE CARGO *from* BOSTON

Lovely Garments That Offer in Return for a Not Low Price a Quite Unusual Measure of Artistic Worth

Out from a slim, white satin skirt, airily bodiced with chiffon, stand crisp tunics of white tulle; $135

A richness obtainable only with the finest materials inheres in this wrap of rose velvet and blue fox; $250

A most soft and lovely color scheme —salmon girdle on pale blue negligee—is here set forth. Price, $58.50

Nothing more striking in the way of furs (dyed pelts to the contrary) than this natural leopard and black fox. Price, $100

THE charm of the evening gown illustrated immediately above is in its very simplicity. The skirt of white satin is slashed to the knees, and draped up on each side of the front over an underskirt of white tulle which is very full and yet keeps its perfectly straight lines at the front. By means of drapery the back achieves a double-panel effect from the belt to below the tunic where it loses its identity, and forms a pannier over the hips by the manner in which it is drawn up in the front. The double tunic is of white tulle finely plaited and wired at intervals with a very fine wire. The belt, which is festooned with silver roses in front, ends in a large butterfly bow in the back. The corsage of tulle over a foundation of chiffon garnished with silver roses is made in the becoming kimono fashion.

A most gracefully draped coat, shown in the second sketch, is of American-beauty colored velvet with collar and cuffs of blue fox. The satin lining is of the same tone as the fur, and the fastenings at the throat and on the front match the coat, and are of silk corded ornaments from which depend handsome, flat, silk tassels.

A tiny duvetyn bonnet that may be pulled into any shape; $15

A masterpiece of coloring and daintiness, within its own little sphere, is this beige-colored chiffon blouse; $50

A very lovely negligee is illustrated at the right of the evening coat. It is made of pale blue crêpe de Chine with an overdress of plaited, cream-colored chiffon while the girdle is of salmon-colored satin. Around the neck and down the front is a fine plaiting of tulle. Similar plaitings finish the sleeves which end just below the elbow.

At the extreme right of the page is illustrated an exceptionally smart stole and muff of leopard skin and black fox. The stole measures two yards in length, and consists of one black fox with head, tail, and feet complete, combined with leopard skin, and finished with a handsome satin fringe in a soft shade of brown known as *tête de nègre*. The muff, a luxurious one, is draped and shirred on a foundation which is also shirred. The same soft, dark brown satin is seen at the ends and on the lower edge of the muff, and a black fox is attractively placed over it.

A HAT AND A BLOUSE

Extremely becoming little hats have been made by one specialty shop. Equally suitable for motoring or steamer wear, they are fashioned of duvetyn in any color desired, while the facing, trimming, and little band which fastens them under the chin are of black or some contrasting color. They can be bent in any shape, and are as appropriate for a school girl as for her grown-up sister.

A blouse of beige-colored chiffon and filmy net of the same shade is made over the daintiest little foundation of chiffon which is trimmed with matching lace. Beige-colored tulle used surplice fashion forms the vest, while matching tulle, finely plaited, follows the outline of vest and neck, being wired to stand up at the back of the collar. A width of beige-colored lace outlines the blouse and two widths are placed together to run from the back of the neck straight down the back and under the belt. They then form a little peplum which is edged with a narrow band of sable. The fur is repeated around the sleeves and across the front of the vest. The flame-colored bow of panne velvet makes a charming color note which blends beautifully with the beige-colored chiffon and the brown fur.

NEW DEVICES

The petticoat illustrated at the bottom of the page is made of white silk tricot, and fits snugly to the knees. It is most comfortable to wear as it is elastic enough to allow comfort in sitting. It is finished with a flounce made of three rows of satin ribbon joined together with two rows of lace insertion, all of which is accordion plaited very finely, and in a way to give freedom; yet it keeps the desired narrow appearance at the feet.

A most convenient belt for holding up long gowns has been brought out by a clever little novelty shop. Made of elastic, covered with shirred, satin ribbon, it fastens around the waist or hips as one wishes. For wear under a coat, a trailing gown or one with a train may be tucked up under this belt so as to be made of uniform length all around. Price, 75 cents.

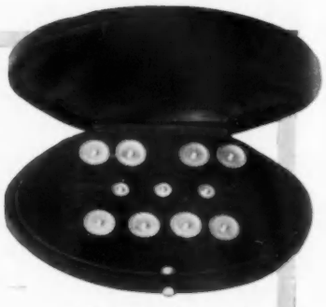
REMEMBER

Vogue will buy for you, free of charge, any article mentioned in this shopping section; or if your needs are not exactly met by anything here described or pictured, Vogue will find what you want, if it is to be found, on your sending a brief description of it. Send a check or money order, whichever is most convenient for you.

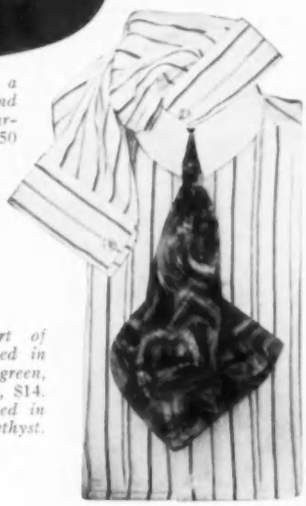
A tricot silk petticoat best fulfils the requirements of slimness and comfort; $27.50

WHAT THE SHOPS OFFER *to the* WELL-DRESSED MAN

For evening dress a set of buttons and studs in white carnelian. Price, $42.50



Set of pearl-centered platinum studs and buttons for evening wear. Price, $88



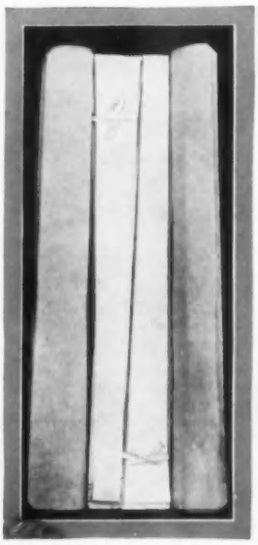
An autumn shirt of French silk striped in light green, dark green, and white. Price, $14. Cravat shadowed in green and amethyst. Price, $3

A black silk tie for the dinner jacket. Price, $1.50

A fad that has been launched as an experiment is the waistcoat of English flannel striped in one's club colors. Price, $7.50

A thread of white embroidery is the only decoration on these black silk hose for evening wear. Price, $2.50 a pair

A black Ascot tie, for the man past his first youth, is scattered with blue and white hydrangea blossoms. Price, $4.50



French piqué ties for full evening dress. Price, $6 a dozen

A very practical four-in-hand tie which sells for $1 has a brocaded silk pattern in dull peacock blue and purple

Gray silk and lisle half-hose with black and white clockings. Price, $1.50

A muffler for evening dress comes in knitted white silk, silk fringed. Price, $10

Suède gloves especially designed for ushers at a wedding; price, $2.50. Chamois gloves for day wear; price, $1.50. Washable chamoisette gloves for day wear, 35 cents. Gray suède, pearl-buttoned, afternoon gloves, priced at $2

A white muffler of woven silk is banded and fringed in black and white, and costs $12

A notable chorus, both in point of femininity and finery, is that of the "doll girls" with Hattie Williams, never more charming, as the leading "Doll Girl"

SEEN *on the* STAGE

Some Plays and Some Stage Personalities Criticised from the Point of View of Vocal Interpretation

By CLAYTON HAMILTON

THERE is a lyrical and solemn line of Whitman's in which the poet asks, "Oh, what is it in me that makes me tremble so at voices?" This text frequently recurs, with a smiling alteration of significance, to the mind of an habitual attendant at the theatres of New York; for verily the voices of many of our actresses and actors are bad enough to make anybody tremble.

Of all human features the voice is the most unfailing register of personality, because it is the only feature which is under personal control. A man is doomed to accept from his ancestors the face that he is born with; he can not exchange, for better or for worse, his mother's nose, his father's ears; but, solely on his own responsibility, he is permitted and required to choose and cultivate the manner of his speech. We look at a man's face to see what his forebears have done for him, but we listen to his voice to hear what he has done for himself. The profile gives a surer indication of heredity, but the voice offers a clearer revelation of environment. Merely from hearing a casual remark about the weather, we may guess the sort of people whom a man has chosen as his life-companions. The enunciation of a few vowels will tell us not only where he was born, but where he has lived, and whether he has traveled much in other lands, and whether or not he is familiar with French and Italian. His voice will tell us also the habitual mood and temper of his life, and whether he reads much or little, and whether he prefers to dine at home or at a cackling *cabaret*. For the voice is a living record of all those experiences, whether beautiful or ugly, which have been gathered into the making of a man; and if, like the careful parents in French fiction, we had to choose a husband for our daughter, it would be safer to hear him speak in a dark room than to look upon his face in keen light when his lips were sealed.

Georgia Caine, coquette, and Hal Forde, man-about-Paris, in the dance at the curtain-fall of the second act of "Adele"

In depicting character upon the stage it is therefore of prime importance that an actor should nicely simulate the voice of the sort of person he is employed to represent. This very obvious fact is always recognized in the depiction of those overdrawn figures in the drama which are known as character parts. If a player is cast for a negro or a Bowery tough or a New England farmer or a Kentucky gambler, he carefully cultivates the dialect that is required for the part. But our actors rarely recognize a similar necessity where they are cast for those figures which, for lack of better terms, we shall have to call gentlemen and ladies. There is scarcely an actress in America who can not say, "Maggie, gimme a cent, I wanta git weighed," in the manner of a shop-girl; there is scarcely an actor on Broadway who can not say, "Befo' de wo'," in the manner of an ancient negro servant; but there are comparatively few who can say, "Her humor is unnecessarily inconsiderate," in the manner of a cultivated person. Many of them would even begin "humor" with a "y."

In composing the part of a lady or a gentleman, there are three things for a performer to consider—first, dress; second, manners; and third, speech. Correctness in all three of these particulars comes easily to those of our actresses and actors who, off the stage as well as on, are to the manner born; but far too many of our performers are deficient in the third requirement, which is the most important of all.

In the other two details, our stage has shown a noticeable improvement in recent years. Most of our Broadway performers have learned to dress like ladies and gentlemen, though some of them still commit the sin of overdressing. Extravagance or extremity of taste is not indulged in by the finest people, and when a gown upon the stage attracts attention to itself and becomes a theme for comment, the actress should learn that this very fact sets it out of character in a scene purporting to depict the aspect of our best society.

The manners of our stage are not yet above reproach. Gentlemen still enter drawing-rooms with their hats upon their heads and their overcoats over their arms, and consign these impedimenta carelessly to the most convenient chair; and they still remain seated for extended periods while the ladies with whom they are conversing stand uncomfortably beside them. Tea is seldom served upon the stage without somebody saying, "Three lumps, please," and subsequently filching a fourth lump to slop into the cup. But for the most part there is little divergence between the code of manners in our social comedies and that which is observed in actual life.

But in rendering what may be called the dialect of aristocracy, our theatrical companies are wofully deficient. Minor performers stroll on and off the stage disguised as ladies and gentlemen; but as soon as they are allowed to open their lips, we know that they are only shop-girls and cigar-clerks. To them the English of the cultivated classes seems to be an unknown tongue.

To sound the depth of this depravity of our native stage, I should like to propose a simple test. I should like to collect all the actresses and actors, from the best to the worst, who are now appearing as gentlemen or ladies in the theatres of New York, and ask them to read rapidly at sight a simple list of twenty words, all of which occur commonly in conversation. Here is the list, and any one may see that it contains no words that are at all unusual: Thirty-

Adele (Natalie Alt) and Robert Friebur (Craufurd Kent), for whom Adele married another—then the complications

third, rational, interesting, law, Tuesday, because, gallery, which, coffee, comfortable, after, salad, idea, poet, lure, every, stomach, valuable, glory, America. I should like them to read that list of twenty words, with no previous knowledge of its contents; and I should like to count how small a proportion of them could undergo the ordeal without mispronouncing at least one word of the twenty.

The proportion would be small indeed, and the reason is that very little attention is paid upon our stage to nicety, or even accuracy, of speech. During the last ten years I have attended rehearsals of many plays. At these rehearsals I have seen innumerable performers corrected or advised in details of action, of gesticulation, and even of dress; but I do not now remember to have heard a single performer corrected in a fault of speech. Our stage-directors seem to feel that in moving their people skilfully about the stage they have enough to worry over, and that they must leave to the discretion of the actor such a minor matter as his treatment of the English language. If the actor pronounces "which" as if it were "witch," let him do so, even if he be cast for a professor in a university; and if he does not know that the "o" in "glory" is long and takes no color from its "r," why bother to inform him?

As a result of this negligence, performers who are cast for half a dozen characters supposed to belong to the same family are allowed to talk in half a dozen different dialects, thus dispelling all illusion of consanguinity. Of two sisters who have grown up together and attended the same school, one will be depicted as saying "neether" and the other "nyether." Both pronunciations are, of course, correct; but the two actresses should be required to agree on one of them throughout the course of the play.

It is no excuse for this linguistic anarchy to say that the English spoken on our stage is fully as good as that which is spoken by three-quarters of the people who make up our Broadway audiences. If most of the people in the theatre think that "stomach" is pronounced "stomick," why pronounce it otherwise? they will not recognize the difference, in any case. The answer to this argument is that the proper purpose of the theatre is not to perpetuate the linguistic errors of the populace (except, of course, in the humorous rendering of character parts), but is rather to erect a standard of English speech which may serve as a lesson, a much needed one, to uncultivated ears.

Such a standard is erected in the European theatre. If a foreigner in France wishes to hear how the French language really sounds, he need only go to the Théâtre Français; and if the foreigner desires to learn how German really sounds, he may go to the Deutsches Theater in Berlin or the Hofburgtheater in Vienna. But imagine how the foreigner would fare if he should visit, upon a similar quest, any of our established theatres in New York! Some performer, during the course of the evening, would almost certainly assure him that the first syllable of "coffee" rhymed with "cough."

On the continent of Europe no aspirant is accepted as a student of the traffic of the stage until he has proved himself to be thoroughly grounded in the diction of his language; yet some of our prominent performers in America have not yet learned the difference in sound between "salad" and "solid." Many of them pronounce "Tuesday" either as "Toosdee" or as "choosdee." Yet imagine any member of the Comédie Française not knowing how to pronounce the names of the days of the week!

It is more difficult to describe upon the printed page that subtle error of uncultured intonation which is even more marked upon our stage. The simple phrase, "It looks like rain," sounds one way when spoken by a gentleman and another way when spoken by a coal-heaver, but it is impossible to note the difference in printed characters. Yet when an actor who is cast for a gentleman speaks the line in the manner of a coal-heaver, he evokes that trembling in the listener which Whitman may humorously be assumed to have imagined.

That vulgarity of vocal intonation which is at present the chief defect of our American stage has seemed particularly obvious in the productions of comedies and farces which were set forth this September in New York, but, in noting this fact, the critic should perhaps admit that the horror may have seemed more horrible after an interval of three months which afforded a much-needed rest for sensitive ears. Yet, must the critic wait, until he sails to Europe once again, to hear an actor who knows how to pronounce the "er" in the sacred word "America"? It would seem that this accomplishment might be acquired, with due practise, in eight months.

Betty Lindsay (Jane Grey), who finds herself in the equivocal position of a divorced wife in love with her husband in "Nearly Married"

What "The Family Cupboard" displayed when it was opened was Kitty May, a very lively source of trouble

Elsa Ryan is taking "Peg o' My Heart" a long and successful journey in the first road company presenting that play

"THE TEMPERAMENTAL JOURNEY"

MR. DAVID BELASCO'S recent production of "The Temperamental Journey" illustrates the foregoing text in two utterly different particulars. The leading part is played by the accomplished Mr. Leo Ditrichstein, who adapted the comedy from the French of André Rivoire and Yves Mirande. Mr. Ditrichstein, who is of German birth, plays the part of a painter who speaks English with a French accent, and yet, while never failing in the foreign note of this characterization, he exhibits such a cultured feeling for the English language that his diction in this part might almost be accepted as a model by many of our actresses and actors who are called upon to render our native tongue as it sounds to cultured ears.

But the play is expounded, rather awkwardly, by the aid of half a dozen characters who are supposed to be students of art. These characters converse for several minutes in the first act and then fade out of the play. Necessarily, since they have so little to say and do upon the stage, they are entrusted to unknown performers whose salaries (one may suppose) are small; but, during their occupancy of the scene, these minor artists contrive to murder the English language with a tragical completeness that is rarely to be remembered in the theatres which Mr. Belasco has directed. What they have to say is of very small importance, but in saying it they manage to make night hideous to ears that hold in honor the music of our English speech.

In this awkward first act, which, in itself, is utterly uninteresting until the curtain-fall, we are told that Jacques Dupont is a painter of genius who will never be appreciated, because he will not yield to the spirit of commercialism. Instead of marrying the faithful Maria, who appreciates and loves him, he has made the mistake of marrying Delphine, a gluttonous and avaricious woman who scorns him because he is not financially successful. In utter despair, he writes a last letter to his friends and casts himself into the sea.

The audience is permitted to suspect that his attempt at suicide has been a failure, but everybody in the play believes him to be dead. His tragic disappearance so widely advertises Dupont's name that, immediately after his supposed demise, a sudden change occurs in his fortunes. He is written up as an unappreciated genius, and a clever art-

(*Continued on page* 138)

THE VOGUE PATTERN SERVICE

On This and the Following Three Pages Is Displayed a Wardrobe Featuring the New Modes of the Season and Meeting the Social Requirements of the Winter

An excellent morning dress which may be made effectively of blue serge with one of the new plaid ratines for the skirt and sleeves

Nos. 2390/20-2391/20

Patterns illustrated cost 50 cents each for waist, coat, or skirt, except Nos. 2414/20 and 2368-20, which are $1 each. Sizes: 34-40, and 22-28. The Vogue Pattern Service, 443 Fourth Ave., cor. 30th St., New York

One of the new ratine plaids in greens and blues would be an attractive material for this morning frock with the collar and sash of a solid blue or green

Nos. 2430/20-2431/20

A morning dress featuring the triple skirt. This could be made of poplin in a dark color, with turnover collar of white chiffon

Nos. 2396/20-2397/20

THE secret of a well-dressed woman lies not only in a smart costume, but in its appropriateness for the occasion. The woman going about will need for the winter season the plainer sort of tailor-made suit such as Nos. 2380/20-2381/20. For afternoon wear Nos. 2382/20-2383-20 would be excellent. Good morning dresses are shown in the three models illustrated. These should be made of plain materials untrimmed save for a net frill or a chiffon collar. This season the plaid materials are especially attractive for the tailored dresses when relieved by a sash or trimming of plain material.

If out-of-town winter house-parties are to be attended, it is almost essential, in considering tailored clothes, to have a plain suit of a water-proof homespun, such as Nos. 2314/20-2315/20. A motor coat such as No. 2414/20 is required, while as an in-between wrap No. 2368-20 is useful for informal evening wear as well as suitable for the afternoon over light gowns.

Nos. 2314/20-2315/20
Sports suit of plain material for country life

Nos. 2380/20-2381/20
Tailored suit of serge with a moire vest

No. 2414/20
Excellent motor coat for duvetyn or wool plush

No. 2368/20
In-between wrap for plain and brocaded wool

Nos. 2382/20-2383/20
A street costume of velvet for afternoon wear

THE FROCKS REQUIRED *for* AFTERNOON WEAR

The Models Illustrated Show the Various Sorts of New Afternoon Gowns Which Are Needed in the Social Round

Nos. 2292/20-2293/20
An afternoon gown for velvet, with vest and collar of chiffon and girdle of moire

No. 2352-C/20
Surplice vest to be worn with an open-necked frock or blouse

No. 2352-A/20
A plain guimpe with long sleeves suitable for net or chiffon

No. 2352-B/20
Simple vest with a turn-over collar made of net or soft silk

Nos. 2398/20-2399/20
A simple afternoon gown that adapts itself to brocaded crêpe or silk poplin

IN gowns for the afternoon there should be the simpler type, such as Nos. 2292/20-2293/20, to be worn at home. To the same class belong Nos. 2398/20-2399-20, which, with the collar either of chiffon or lace, could be used for a luncheon. For reception wear, Nos. 2394/20-2395/20 and 2322/20-2323/20 would both be excellent, possibly worn with a coat to match. Velvet, soft velours, or even charmeuse would be appropriate materials. When a hat is not worn at a reception, a model such as Nos. 2404-20-2405/20, made of a light colored brocaded crêpe would be charming. This in gold-colored material with the girdle of black tulle and the collar of violet chiffon would be distinctive.

The tunic in two attractive forms is shown in Nos. 2362/20-2363/20 and 2371/20-2372/20. These models could be made equally well of wool or silk materials, and, with hats to match, would be appropriate for luncheons as well as for good-looking house gowns.

The guimpes and fichus will be much worn this season with dresses such as Nos. 2362/20-2363/20, where a finish is required for the neck and sleeves.

Nos. 2362/20-2363/20

Nos. 2394/20-2395/20

Nos. 2371/20-2372/20

Nos. 2322/20-2323/20
Afternoon model for charmeuse or silk velvet

No. 2416-A/20

No. 2416-B/20

No. 2416-C/20

No. 2416-D/20

Patterns shown on this page are priced 50 cents each for waist or skirt. No. 2352/20 includes three guimpes for 50 cents, and No. 2416/20 four collars for 50 cents

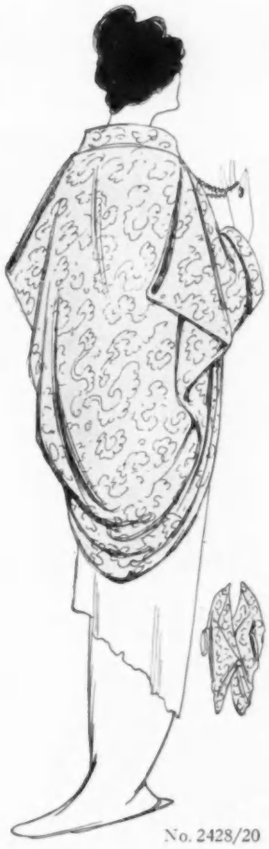
Nos. 2404/20-2405/20
Gown of gold-colored crêpe for reception wear

DINNER GOWNS, DANCING FROCKS, *and* EVENING WRAPS

At Least Three Dancing Frocks and an Equal Number of More Dignified Dinner Gowns Are Essential for Evening Wear

A new dancing frock, equally suitable for lace or for net bordered with fur

Nos. 2406/20-2407/20



No. 2428/20

Lace and charmeuse may here be combined in pale colors or in black and white

Nos. 2336/20-2337/20

THE penchant for the dances which all the world is dancing has developed a distinctive dancing frock, and three is a small number for the woman who goes about much, as these gowns soil so quickly. A charming model for lace or net is given in Nos. 2406/20-2407/20, while Nos. 2410/20-2411/20, of purple or green charmeuse with a lace tunic bordered by fur, would be more striking as well as more durable. Nos. 2336/20-2337/20 lend themselves to the more delicate colors or to a black-and-white combination.

For dinner or formal balls the lines of Nos. 2408/20-2409/20, 2412/20-2413/20 and 2230/20 are better fitted. The gold brocaded stuffs with tulle, lace, or charmeuse could be used attractively. Brocades or velvets are used for wraps.

Patterns for the gowns shown on this page are priced 50 cents for waist or skirt, except No. 2330-20, which is $1 for the complete costume. Wraps Nos. 2428/20 and 2311/20 are $1 each. Sizes 34 to 40 and 22 to 28. The Vogue Pattern Service, 443 Fourth Ave., cor. of 30th St., N. Y.

Nos. 2408/20-2409/20

Formal dinner gown of amber velvet over a lace petticoat, with tunics of taffeta

Nos. 2410/20-2411/20

No. 2311/20

No. 2230/20

Smart designs for a dancing frock, an evening wrap, and a formal dinner gown

Nos. 2412/20-2413/20

Velvet or brocade may be used for this model, with sleeves and tunics of net

BLOUSES *and* NEGLIGEES *in a* WELL-SELECTED WARDROBE

Blouses of Various Types and Colors for Morning and Afternoon—The New Waistcoat, and a Bathrobe, Negligee, and Matinée

No. 2424-A/20

One of the new separate waistcoats which may be of brocaded velvet or flowered silk

Patterns for the blouses and short matinée are priced 50 cents each. The two vests are included under one number for 50 cents. Long negligees are $1 each. Sizes 34 to 40. The Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York

No. 2427/20

Afternoon blouse showing a combination of chiffon, fur, and brocaded velvet

No. 2425/20

A model for an afternoon waist of chiffon velvet trimmed to match the skirt

No. 2424-B/20

A smart, belted waistcoat to be made of a solid color and worn under a tailored coat

FOR morning wear with the tailored suit a blouse of the simple sort shown in No. 2361/20 is needed and it may be made of a dark-colored crêpe or silk. If one of a softer character is wanted, then No. 2374/20 could be chosen, developed in a dark color, but relieved by the net frills and vest. No. 2426/20 in silk poplin, plaid, or a plain, dark fabric would also answer for morning wear, although of chiffon to match a suit it would be as suitable for the afternoon. The strictly tailored waist, such as No. 1915/20, is necessary for any form of sport. For afternoon wear, white chiffon blouses will be worn this season, combined with fur. No. 2427/20 was designed with this in view, and may be given a gay color note by a vest of brocaded velvet in violet, blue, or red. For chiffon, lace or net, No. 2425-20 could be used, with the trimming of velvet to match or harmonize with a suit.

For the boudoir, a charming short matinée could be made in delicately colored chiffon from No. 2418/20. A longer robe suitable for crêpe de Chine is No. 2238/20, trimmed either with swansdown or fur. A practical bathrobe for French flannel which no wardrobe can be without could be modeled by No. 1590/20. Fringe or Valenciennes lace may trim the collar and cuffs.

No. 2426/20

Excellent type of waist equally suitable for a dark silk or a light chiffon

No. 1590/20

A plain bathrobe suitable for French flannel

No. 2361/20

No. 1915/20

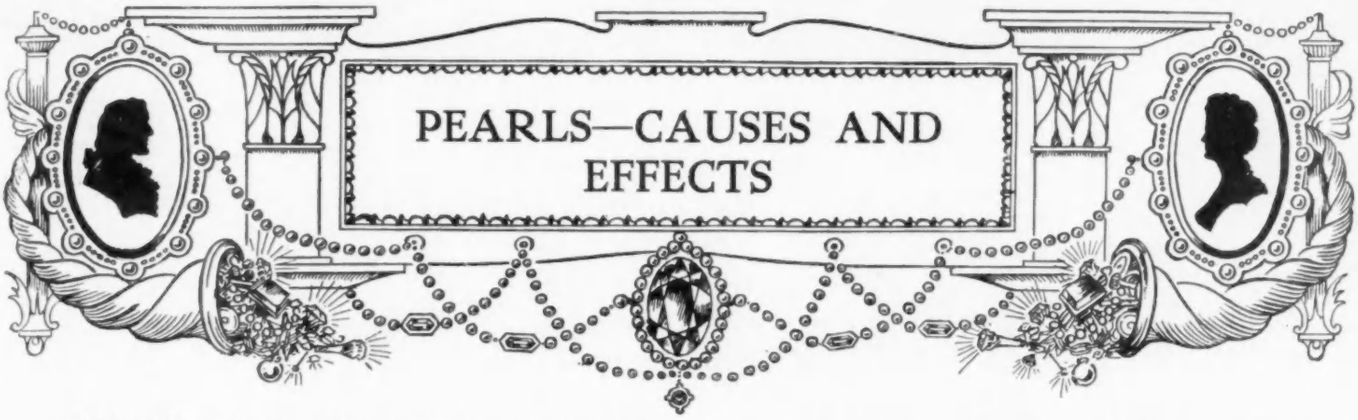
No. 2374/20

No. 2418/20

A group of the plainer sort of waists; the first suitable for crêpe de Chine, the second for tub silk, and the third for a silk or chiffon. A short matinée for a delicately-colored chiffon

No. 2238/20

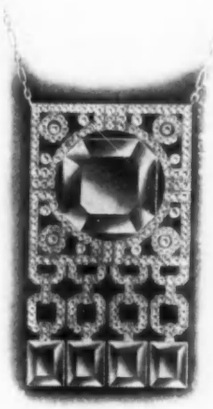
A long negligee suitable for crêpe de Chine



PEARLS—CAUSES AND EFFECTS

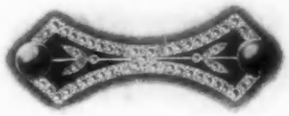
ACCORDING to the complexion of their tenets, philosophers have always been amused or dismal over the incongruities of causes and effects. Somebody (was it Sarah Jennings?) spilt a cup of chocolate on Queen Anne's skirt; the more or less immediate result was the Peace of Utrecht. Then there is the interesting case of the oyster. Some careless or unlucky bivalve admits an alien within its system, in the form of a speck of grit; forthwith the keenest intellects of man "get busy" in apparently the remotest directions. Engineers of extraordinary calibre and training devise safe locks so complex that several months are necessary for committing their mystic codes to memory; metallurgists spend years in discovering what sort of steel is impenetrable, what kinds of "jemmies" are invincible, and what acetylene blow-pipes will not do.

Besides these strange effects of the mollusc's original mischance, which may possibly correspond with our appendicitis, there are other openings for human skill and special science for vast industries and highly-organized establishments. The Chinese, it is known, cultivate appendicitis in the oyster by introducing into the shell tiny images of the Buddha, which the indignant sufferer proceeds to overlay with nacre, thus producing a pearl-covered idol. Crucifixes, too, have been similarly treated. But this method of cozening the shellfish and trading on his weakness does not demand much more than ingenuity. Indeed, it has a smack of "slimness" not altogether creditable. Of finer calibre by far is the genius of the chemist who, through his own patient experimenting with the resources of science, has succeeded in producing the Técla pearl which is practically indistinguishable from the natural gem, not only in shape and color, but also in its wonderful transparency.



For the very essence of the pearl's beauty is not its form or its color. To an Oriental, yellow pearls are choicer than white; to us the order is reversed; it is all a matter of longitude. In the same way the preference for a virgin pearl, a pear-shaped pearl or button pearl, depends on individual idiosyncrasy. But all the world agrees that the intrinsic value of the gem of the sea is its translucency or "orient." Be it circular or of button shape, be it of a silky white, a filmy blue, a silvered grey, or black, or rose, to be "quite a pearl," it must have a limpid depth of orient.

Science, and especially chemical science, is the prominent character of our age. The analyst has made it possible to attack problems of cause and effect from a fresh quarter. To the chemist there is no longer the mystery of apparently nonproducible substance. His tireless research has broken up compounds and resolved them into their chemical atoms. Are we not all familiar with the activities of modern chemistry as regards rubber, for example? In that case the laboratory has allied itself with commerce to produce a substance that has all the properties of Nature's growth. How soon complete success will round off its labors no one can prophesy. But with the Técla pearl, the producers of which have in the same way pitted their resources against a phenomenon of Nature, success is already won.



The mere fact that a pearl is a pearl is valueless; the all-important thing is that it has a certain quality of appearance. No one would give a row of pins for the accumulated deposits of a mollusc unless it had some special characteristic. This attribute is its pure transparent lustre, and a pearl is only valuable in the proportion that it possesses this quality.

Técla pearls conspicuously have this important property. To their making years of research and analysis have gone, even as layer upon layer of nacre goes to the perfection of the oyster's orient. But whereas the oyster makes its pearl regardless and ignorant of human needs, and by some law over which man has no control, the Técla artificers can nicely regulate their production to respond to the particular requirements of the jeweler. The element of chance is eliminated, the necessity of fabulous wealth abolished. Instead of buying pearls because they are the expensively rare and rarely expensive product of oysters, we can purchase Técla gems because they have the coveted lustre and purity of color that none but the costliest natural gems possess.

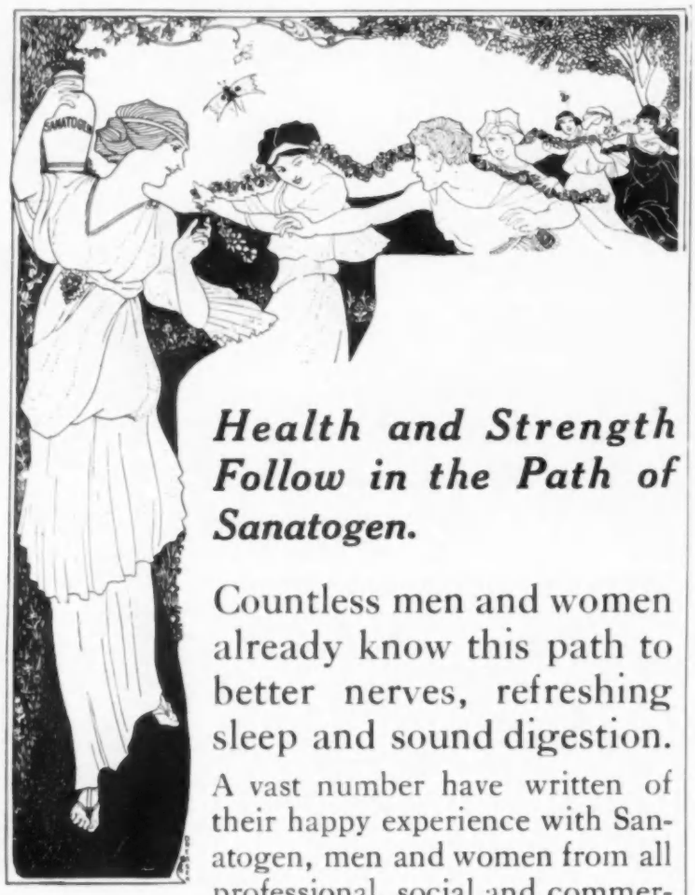
Obviously, however, no result can be beautiful that weds even the most lovely stone to an unworthy setting. Tennyson's words, "Thou art mated with a clown, and the grossness of his nature will have weight to drag thee down," come irresistibly to mind in this connection. But, if we consider, is it the rule that the sensitive nature of pearls is sufficiently respected in the majority of modern *joaillerie?* Surely, in many cases, divorce between stone and setting is far too evident.

Artistic perfection and harmony—these are the essentials of the perfect ornament. The women of Egypt, Greece and Rome were fully conscious of this simple truth. Provided their trinkets conformed to these requirements, they might be made of precious stones or glass set in graceful metal-work. Rarity, inaccessibility and sensational prices had no interest for the jewelers of those periods; fineness of effect was their concern. Thanks to the productions of the Técla laboratory, the craftsmen of this famous French house are also able to concentrate on the true function of their art—the production of exquisite creations for the adornment of beauty.

Many are the examples to be viewed in the dainty *salons* at 398 Fifth Avenue, New York. Each and every piece strikes that note of originality, gives just that sure touch of what, for want of a better word, must be termed exquisiteness, which is demanded in latter-day ornaments. You can see it in necklet or collar, in brooch, bracelet and ring alike. Perhaps here it should be said that only genuine diamonds are used in all the jewelry produced by this firm, and the mountings are of platinum and gold.

It is not only to the beautiful articles in pearls and diamonds to which these principles are applied. The same standard obtains in regard to other creations, in which the pigeon-blood red of the Técla ruby, the rich green of the Técla emerald and the cashmere blue of the Técla sapphire are revealed. Pearls and diamonds may strike the dominant note of the coming season, but there is also a distinct trend towards a more frequent use of stones of color, and the employment of such in perfect ornaments, is an instance of the heights to which the art of the Técla craftsman has attained. Merely for the gratification of an æsthetic taste, a visit to the Técla showrooms is well worth paying.

Técla
398 Fifth Avenue
New York



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Arnold Bennett, the famous novelist, writes: "The tonic effect of Sanatogen on me is simply wonderful."

Hall Caine, the dramatist, writes: "My experience of Sanatogen has been that as a tonic nerve food it has on more than one occasion benefited me."

Lady Henry Somerset, the prominent social reform advocate, writes: "Sanatogen undoubtedly restores sleep, invigorates the nerves and braces the patient to health. I have watched its effect on people whose nervous systems have been entirely undermined and I have proved Sanatogen to be most valuable."

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Sanatogen received The Grand Prize at the International Congress of Medicine, London, 1913

The hardy rose garden at Spalding House, Prides Crossing, Massachusetts

SUGGESTIONS *for the* AUTUMN PLANTING

IT is true, as a general principle, that spring is the planting season, but there are some things which should be planted in the autumn. To do well in the latitude of New York, shrubs, bushes, and vines should be planted in October; in Canada they should be planted in September, and south of Virginia they may be installed as late as the middle of November.

Shrubs may be divided into two general classes on the basis of those which bloom before midsummer on the wood grown the previous season, and those which bloom in midsummer, or after, on the wood of the current season's growth. When the number of shrubs to be planted is large, the former class should be given the advantage of first planting as they will bloom first. This classification applies also to the pruning of shrubs. The first class should be pruned just after they have bloomed, and the latter class should be pruned late in the autumn after freezing weather or early in the spring before growth starts.

PLANTS FOR BEDS AND BORDERS

There are a vast number of plants which could be set out in the beds and borders in the fall. Of these some of the best are aconitum, Adonis, Agrostemma, alyssum, anchusa italica "drepmore," anemone Japonica, anthericum, aquilegia, arabis, astilbe, hardy asters—tall and dwarf—baptisia, bellis, bocconia, various campanulas, the hardy chrysanthemums, Shasta daisies, convallaria, coreopsis, delphinium, dianthus, digitalis, funkia, ferns, gypsophilia gentiana, various hardy grasses, helenium, helianthus, hibiscus, hemerocallis, hollyhocks, hardy phlox, iberis, and various iris. In addition to these are many lovely shrubs, and among the roses, there are hardy hybrids, and perpetuals. The botanical, rather than the vernacular, names are given, as the latter will be found to vary in different sections of the country.

WITH A VIEW TO PERMANENCY

When planting shrubs, vines, and hardy plants it should be kept in mind that they are expected to remain in one place for many years. Therefore, their beds and borders should be permanent and their soil of the richest. Most of the plants desired for autumn planting may be had in pots, and this is the best way to get them, as there is less disturbance to the roots than if they have to be dug from the plantsman's open border and shipped without balls of soil. When pot plants are used they will go on growing if they have plenty of water and are protected on cool nights by newspaper or bagging. There is a tendency on the part of many plants to stand still after a few cool nights, and to drop their leaves at the first hard frost. However, a little protection will keep them in growth for two weeks longer, and better root systems will result.

"HEELING IN" NEW PLANTS

When the plants are received from the plantsman they should be taken out of the pots at once, and sunk just as deep in some partly shaded ground as they were in the pots, so that they may be "heeled in" until needed for their permanent positions. If the plants come from the field they will have little or no soil about the roots, and should be "heeled in" by digging a trench long enough to contain them spread out side by side, and burying the roots to the crowns. Exposure to the air for any length of time is the most fatal thing which can happen to the roots of plants or shrubs. This is more true of conifers than of others, as their sap is very thick. For this reason it is best to have them shipped so as to reach the garden as nearly as possible on the day it will be ready to receive them permanently.

A plantsman who understands his business will send the plants pruned ready for the soil if he is told, when they are ordered, that they are for October planting. In case they are not pruned when received, those dug from the border or nursery-row will need only enough pruning to balance the root system. When a plant is dug up, no matter with what care, there is a considerable loss of fibrous roots, and some of the head should be taken off so that there will not be too great a drain on the remaining roots to supply it with sap. This applies more particularly to shrubs and vines, the roots of which should be examined when received; any cut, bruised, or broken ones should be removed.

The "Evangeline" and Other New Blouses

Gimbel Modes That Will Set the Fashion

Miss Edna Goodrich as "Evangeline."

Copyright, 1913, Gimbel Brothers, New York.

A — "Evangeline" Blouse of crêpe de chine, with black velvet Vanity bands. White, peach, flesh-color, violet, black. $10.75.

B — Gilet of imported white moire silk — chiffon weight. $6.95.

C — Gilet-effect Blouse of crêpe de chine, with fine lace frill. White, peach, violet, flesh, turquoise, tango, mahogany, prime green, navy, taupe, black. $6.95.

D — Blouse that prettily combines lace, drag net and chiffon (any pastel color); finished with velvet Vanity band. $5.

E — Chiffon Blouse, with fichu of white net; Vanity band of velvet. In colors to match suits. $5.

F — Copy of a $100 Blouse by Elise Poret—silk shadow lace, trimmed with fur; chemisette of point de sprit and lace. $10.75.

G — "Evangeline" Blouse of white crêpe de chine; black velvet Vanity band. $6.95.

Gimbel Brothers

The Successful Fur Modes of Europe Now Presented by Gimbels—Furriers Since 1842

Broadway and Thirty-third Street, New York

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Fifth Avenue
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FRENCH HATS

All the art of all Paris portrayed in this wonderful array. No one display even in Paris can parallel this event.

UNUSUAL FURS

Of pleasing originality are the extremely novel creations of Fur Wraps, Coats, Stoles and Muffs which we are showing. Every model reflects the newest French idea.

Gowns
Tailored Frocks
Coats and Wraps

SUPPLANTER *of the* CORSET-COVER

From the Useful but Homely Stage of a "Bust Supporter" or a "Bust Reducer" the Brassière Has Graduated into a Dainty, Lace-and-Ribbon Trimmed Garment

WHEN the brassière was introduced, less than ten years ago, it was used as a bust supporter; but the manufacturers have exercised such care in the fitting of these garments that slowly they have graduated into what is considered by the well-dressed woman to be a necessary accessory to the corset. The advent of the low-top corset and the elimination of all support above the waist-line make a well-fitting garment a necessity, and nothing can fit quite so well as the brassière, which has entirely superseded the old-time corset-cover. In brassières, as in corsets, there is a model to fit each individual figure, and in making a selection this should be taken into consideration.

Every corset department is making a specialty of models suitable for slim women and misses. Such a one is shown in the second sketch on this page. It is unboned and is of fine cambric and Valenciennes lace. A pretty touch is afforded by the silk loop fastening and the removable ribbon shoulder straps which are held in place by a strap of silk braid sewn at each side of the arm section. The advantages of this brassière are apparent. It buttons in front, which makes it hold the corset top in snugly at the back, and it gives a trim underarm effect by pressing the flesh downward.

Especially adaptable to the low-topped corset is an unboned brassière rimmed all around with strong torchon lace

A brassière which buttons in front fits the more snugly across the corset top at the back

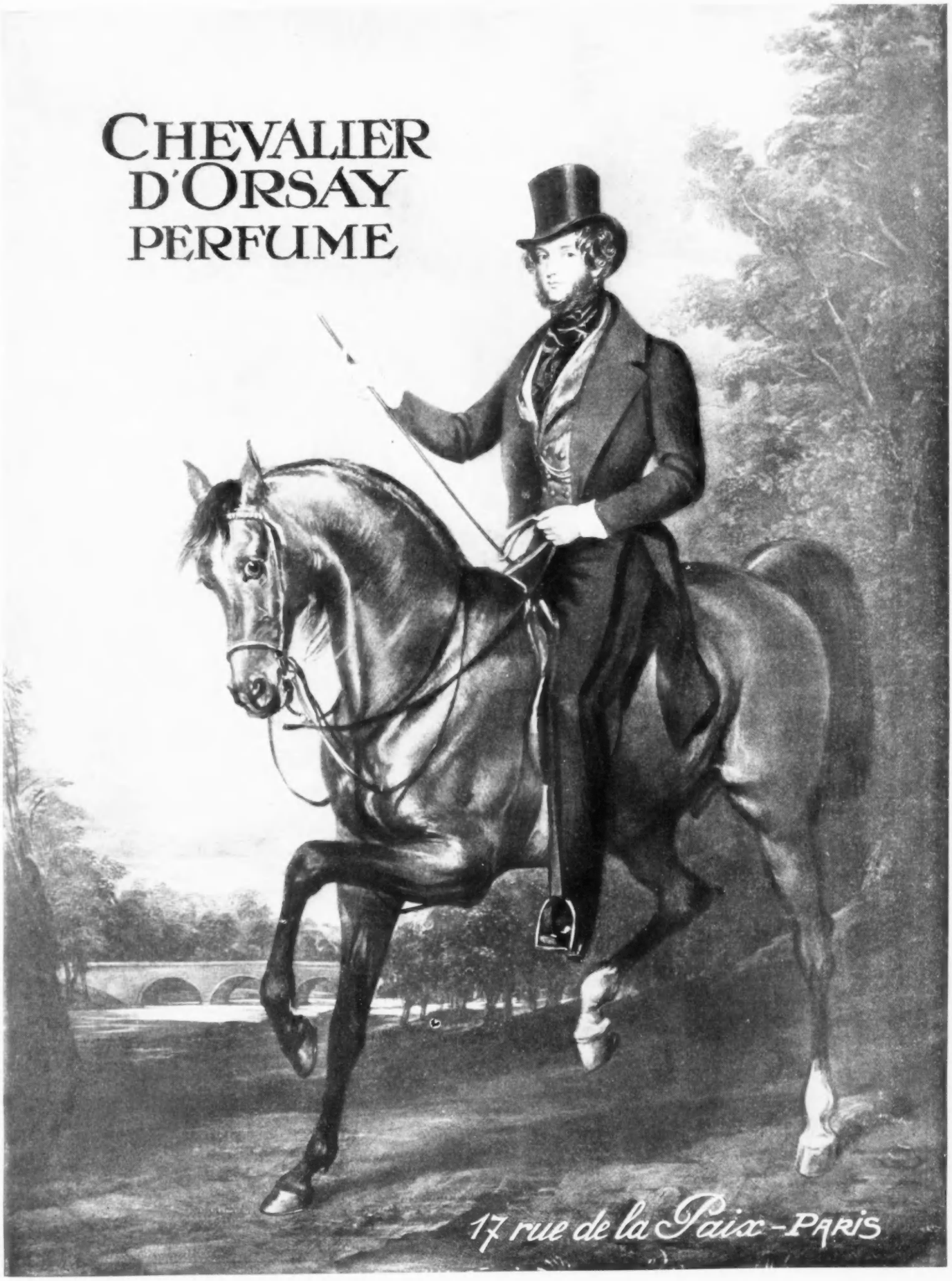
FOR THE LOW-TOP CORSET

A practical brassière, and one which could easily be made at home, is shown at the top of the page. It is especially adaptable to the new, low-top corsets, and is made of a straight piece of Hamburg embroidery fitted to the figure at the bottom of the front by tiny tucks, and at each side by a dart. The upper front edge of the embroidery is slightly gathered as it is applied to the torchon lace, which is used as a finish all around the brassière. Two rows joined together form the shoulder straps. There is no boning in this brassière, and it closes at the back with hooks and eyes concealed by the lace trimming.

With the general trend toward diaphanous fabrics it is consistent that there should be a great demand for filmy brassières. These are usually made of the sheerest India lawn combined with lace and fine embroidery. The figure at the

(*Continued on page* 86)

Bits of lace and ribbon serve the pretty purpose of an Empire brassière which laces in the back so as to be snugly adjusted to the figure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of dernières creations de
la haute mode de Paris.

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The purpose of this Catalogue is to give some idea of the great range of flaxen products which you can find at "The Linen Store," which is generally recognized as "headquarters for Fine Linens."

For over half a century the McCutcheon name has been an absolute guarantee of trustworthiness and reliability.

Copy will be mailed free upon receipt of name and address.

Ask for Catalogue No. 18.

James McCutcheon & Co.
"The Linen Store"
Fifth Avenue, 33d & 34th Sts., N. Y.

SUPPLANTER *of the* CORSET-COVER

(Continued from page 84)

The diaphanous blouse demands somewhat of fluffiness in the garment beneath it

A very effective reducing brassière is fronted with a delicately woven, silky, elastic fabric

The fulness of a brassière of embroidery over net gives a rounded contour to the figure

upper left on this page shows a simple model made of strips of embroidery and shadow lace slightly caught up at the front by beading sewn over a five-inch length of a light, pliable, and rustless boning. The same boning is used at each side. A body of washable net is gathered full at the front and attached at the lower edge of the strips. A band of lace and beading run with pink ribbon finishes the brassière above the bust, and shoulder straps of pink ribbon are prettily adjusted.

Good reducing brassières are very much sought after. At the upper right of this page is illustrated a model that is at once pretty and serviceable. The side-back sections are made of embroidered batiste, and are diagonally boned. The front and back sections are made of a loosely woven, silky, elastic fabric fashioned to retain the bust comfortably. The front closing is concealed by a band of embroidery.

FOR THE SLENDER FIGURE

The slender woman will especially like the brassière shown in the middle of this page, as it gives a soft effect over the bust and a roundness of contour to the figure. This is one of the newest models. It fits snugly across the top of the bust, and the fulness is drawn to the sides. This cut, together with the cambric girdle which extends across the front, inside the net, and which is reinforced by an elastic band at the bottom, permits adjustment. The brassière is made of fine Hamburg embroidery over a foundation of net. A band of wide, pink satin ribbon between the embroidery and the net foundation ends in a flat bow at the front and forms a pretty trimming. The brassières with inside ruffles, well-known to slim women, are still shown, and there is one model with small pockets over the bust filled with white, sanitary hair. However, the present fashionable figure does not demand this device, and a brassière developed along the lines of the one just described will very nicely assist the slim woman in attaining the modish figure of the moment.

The elaborate brassières in net and handsome, hand-made laces shown at the bottom of the page are designed to be worn with sheer waists. Elastic bands under the arms, which allow ample adjustment, are concealed by the lace trimmings.

Elaborate brassières for wear under chiffon blouses are made entirely of net and hand-made lace reinforced by narrow elastic bandings

NOVELTY BLOUSES

An extensive assortment of exclusive styles are displayed in the Blouse Department at moderate prices

E 00—Blouse of fine bobbin net, prettily covered with **Trena** braiding embroidered in Chinese patterns with vestee of fine black net; collar of pleated chiffon with little Janet flower, trimmed with silk velvet ribbon. $7.50

E 01—Extremely simple and elegant model from our own workroom. A clever blouse, of superior quality chiffon, with yoke shoulder and chic satin collar. Colors, plum, navy, green, white and black. $9.75

E 02—A charming original blouse from our own workroom, of fine shadow lace, with a flower garniture on collar. $15.00

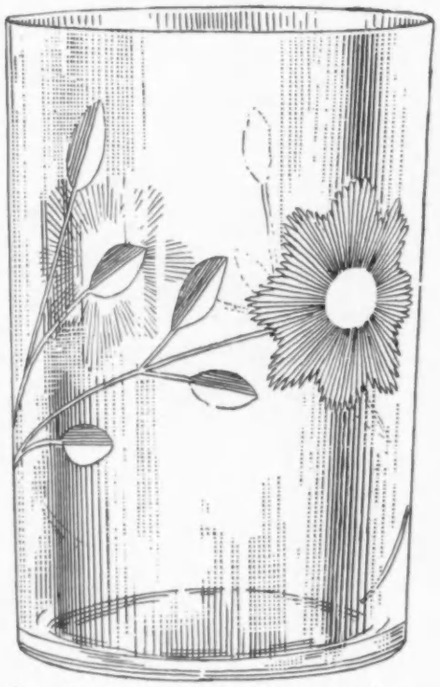
E 03—Crêpe de Chine blouse, in a Japanese design, embroidered back and front; vestee of fine shadow lace, collar and cuffs finished with shadow lace. Colors, black, white, navy and dark green. $13.75

E 04—A pretty blouse of crinkled crêpe de Chine; yoke front and back, dainty hemstitched front of fine net frilling, forming vestee; the new white chiffon ruff collar, giving a touch of individuality. $6.75

"Tableware for those who care"

TRADE EAMCO MARK

Floral Cut Glass TABLE WARE



Water Glass No. 70, cut in Open Stock pattern No. 22. Illustration is actual size. Fine quality thin blown glass. $3.00 per dozen—$1.50 per half dozen.

EAMCO Floral Cut Glass Tableware represents the latest development in Cut Glass Tableware for Those Who Care. Perfectly hand-cut in the very newest Style —a dainty, *natural* Floral Design. Beautiful enough for *any* table, yet low priced enough for *every* table.

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No. 44—5-inch Nappy ..... .65 "
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ELECTROLYTIC ART METAL CO.
303 Fifth Avenue New York
Established 1904

The fact that a linen, cut-work shade shows no rhyme nor reason in its design does not detract from its charm

An Empire candle-shade with a bit of thread lace bound over plaited silk by wreaths of crocheted and ribbon flowers

A CANDLE TO LIGHT YOUR WAY

TOO great care can not be exercised in the choice of shades, for just as the appearance of the world is affected by whether one looks at it through blue or through rose-colored glasses, the appearance of a room is affected by whether the light which falls upon it is filtered through an artistic or an inartistic shade. The Empire shade, photographed at the upper left, is of linen cut-work over a foundation of soft, green silk. The top is dotted at intervals with silk roses, and the finished cut-work gives a pretty irregularity to the lower edge.

A drapery of écru net set with metal medallions

The shade shown at the upper right is also Empire in shape. In this case the lining is of plaited silk covered with thread lace. Crocheted leaves and flowers, in green and pink, form the trimming on both edges, and the lower one is finished with ribbon roses in addition to the crochet trimming. In the middle of the page is a novel, draped shade. It is of coarse, écru net embroidered in soft colors in a cross-stitch. The edges are finished with small beads and silk balls. Small, oval, metal medallions set between the silk balls trim the top. The shade at the lower left is of gold lace over a coral-pink foundation. It is trimmed with flowers made of gold and colored ribbon gauze and festooned in beads.

The shade in the middle at the bottom of the page is made of a square piece of gold lace placed over a round-topped frame. The upper edge is trimmed with gold and silver roses, and the lower edge is finished with a bead fringe. At the lower right is a severer type of shade covered in thread lace over a gold-colored foundation. The trimming on this is a combination of ribbon work and heavy, moss-green, floss embroidery.

Where there are not festoons of flowers there are festoons of crystal beads

A square of gold lace tacked with gauze roses over a round-topped frame

Moss-green embroidery is thrown into relief on a background of thread lace

FRANCIS I

TRADE MARK
STERLING

A new age had bloomed—one with the spirit of gaiety, of youth upon it. The exquisitely intricate beauties of the Italians were taken and made playful, made French. The spirit of the age burst into shapes of silver."

From "Chats About Silver," sent free upon request

"Francis I" pattern breathes the spirit of this glowing time. It is but one among the Reed & Barton silver forms—that alike include inexpensive trifles for modest homes and elaborately conceived services for great ones.

Each piece, however small, is of exclusive design—a conceded distinction in a silver shape.

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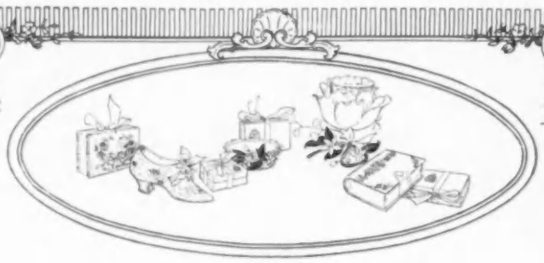

Suggestions for Weddings

SEND us the color scheme for your wedding, the number of guests expected at the reception and the size of the bridal party, and we will be pleased to send you suggestions of DEAN'S latest New York ideas.

These will include prices of DEAN'S famous Wedding Cake in boxes with monograms of distinctive design, the Bride's Cake, containing special gifts, unusual favors for the bridal party, cases for ices, special confetti, the bride's cake knife, the marriage service book and wedding certificate, the wedding gift record, etc.

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L'odeur délicat du mon parfum Djer-Kiss donne la touche finale a la toilette féminine.

—Kerkoff, Paris

TRANSLATION: "The delicate fragrance of my Djer-Kiss perfume gives the crowning touch to the feminine toilet."

Djer-Kiss is made in Paris. Kerkoff produces this wonderful French odor in all the luxuries of the toilet table.

Djer-Kiss Perfume
Djer-Kiss Toilet Water
Djer-Kiss Soap
Djer-Kiss Face Powder
Djer-Kiss Talcum
Djer-Kiss Sachet

"Djer-Kiss" PRONOUNCED DEAR KISS

A sample of extract and face powder will be sent on receipt of 10c. Try them.

ALFRED H. SMITH CO., ***Sole Importers***
37 West 33d Street New York City

SMART FASHIONS *for* LIMITED INCOMES

(Continued from page 61)

The fact that the tulle frill is perishable is balanced by its inexpensiveness; and becomingness is the deciding factor

shallow, upturned brim is edged with a black picot ribbon which is knotted into a single bow at the front. This hat is unusually becoming because of the soft halo of tulle which frames the face. The tulle is perishable, of course, but it is very inexpensive to renew.

THE REIGN OF THE GIRDLE

Girdles are offered in every material and in almost every width. The one sketched in the middle of this page is an unusually pretty style. It is of old-blue brocade with touches of black, and a gilt thread running through it. The lining is of white satin, and strips of dyed squirrel finish the slanting ends. This girdle can be worn with a black or dark blue gown, and is handsome enough to be the principal trimming of a frock.

There is no arbitrariness as to kind, but a girdle there must be

The small accessories of dress shown in the shops at present are unusually attractive. Most interesting to the woman with a limited income are the sets of muffs and neck-pieces that are made from various materials and trimmed with fur. This is an economical device, yet extremely smart. In the drawing at the bottom of the page is shown a pretty set of mode-colored velvet striped in brocade. Across the front of the muff runs a strip of dyed fox that forms the flap of an original muff pocket which fastens under an enamel button. The neck-piece is a fourteen-inch band of fur lined with white satin and finished by a full, upstanding frill of mode-colored tulle. The ties are of velvet ribbon. In the shops these novelties cost almost as much as all-fur sets, but they can be developed at home at a very reasonable cost.

THE WARDROBE AS A WHOLE

The woman who must consider carefully what she spends needs advice in the matter of planning her wardrobe as a whole. Since it is impracticable to consider any individual wardrobe, it is best to discuss an average case and suggest smart and suitable equipment for street and afternoon wear, and for evening entertainments, and the usual sports.

As to suits, there must be one for best street wear, and another for rainy days and exercising. Unless the winter climate is really rigorous neither of these suits should be very heavy, as the jackets can always be supplemented by a fine cardigan underneath, and so by having them of medium weight they can be worn until really warm weather.

The afternoon suit would be fashionable in one of the dark-toned green materials that wear so excellently. However, there is a very somber brown, *tête de nègre*, which is attractive and durable; and black is always good. For the walking suit it would be well to choose one of the good imported cheviots or mixtures which wear almost indefinitely.

THE SUIT BLOUSE

For the afternoon suit one should have a matching waist—perhaps of chiffon with a rolling collar of fine lace, self-cordings, and cuff bands of narrow fur. Blouses were never more economically developed than now; the new models are void of tucks or plaits, and call for a minimum of both material and labor. For the walking suit one should have a few plain waists in linen, wash silk, or net. The last wash well, and do not muss as easily as either linen or silk.

Three hats should be enough for the winter. A smart, small model should be selected for street wear, and if one can not afford the aigrettes that accomplish the so-popular, airy trimmings, much the same effect may be acquired by cockades of tulle. Another small hat, a colored one, is required for rainy days and for motoring and sports. For occasions such as teas, luncheons, and bridge parties, the most useful hat is a black velvet one with a velvet brim and a transparent crown of either lace or net.

SEPARATE COATS AND EVENING GOWNS

An afternoon dress should be purchased with a view to using it for street wear in the spring. So it should be of a material which will not stamp itself too plainly as a winter fabric. There are plenty of crêpes, taffetas, and chiffons from which to choose. In color, one should be limited to dark blue, black, or brown.

Some sort of separate coat, either of fur or of some of the warm, new woolen materials, is necessary to wear with the afternoon frock. This coat can also be worn as an evening wrap.

The number of evening gowns depends entirely upon the conditions of social life. If one goes out very much, three is the least possible number. One of these should be black, either in satin or charmeuse. The other evening gowns should be in colors that wear well, such as green in dark or vivid tones, purple, or dark blue, or brown.

A miniature neck-piece of fur frilled with lace is accompanied by a velvet muff, fur trimmed

PATTERNS AND MATERIALS

When you are ordering a Vogue Pattern, why not let us send the appropriate materials with it? We give you the advantage of our judgment, experience, and knowledge of the smartest fabrics.

TAILORED BLOUSE OF CREPE DE CHINE, IN NAVY OR WHITE; NECK AND WRIST FRILLS OF SHADOW LACE; NECK RIBBON OF NARROW VELVET, WITH RHINESTONE ORNAMENT. PRICE, $7.50

BLOUSE OF CREAM NET, EFFECTIVELY COMBINED WITH LACE; CLOSED IN FRONT WITH PEARL BUTTONS; NECK EDGE FINISHED WITH RIBBON TIE. PRICE, $9.50

AFTERNOON DRESS OF SATIN CHARMEUSE, IN NAVY OR BLACK, COMBINED WITH SCOTCH PLAID TAFFETA; CROSSOVER VEST OF WHITE NET; GIRDLE AND CUFFS OF DRAPED SATIN RIBBON, ORNAMENTED WITH BUTTONS OF CUT STEEL. PRICE, $38.00

TAILOR-MADE SUIT OF ALL-SILK DUVETYN, IN MAHOGANY, NAVY, GREEN AND BROWN. THE SKIRT IS DRAPED IN FRONT. THE COAT IS OF PARTICULARLY SMART DESIGN. THE COLLAR, CUFF-BORDERS AND BUTTONS ARE OF SMOKED MOLE. PRICE, $50.00

DANCING FROCK EFFECTIVELY COMBINING CREAM AND BLACK LACES WITH CHARMEUSE IN WHITE, NATTIER BLUE AND SHELL PINK. RHINESTONE BUTTONS ARE USED FOR TRIMMING. A LARGE VELVET ROSE AFFORDS A PIQUANT FINISH TO THE SKIRT. PRICE, $38.00

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Our complete collection of Furs is now on exhibition, showing many beautiful models in Furs, for Street, Evening and Motor wear.

16 West Thirty-Second Street

(Our Only Address)

NEW YORK

Style Book "A" sent on application

FUR *and* NEAR-FUR

THE popularity of the automobile and the growing love of all forms of outdoor life have increased the demand for furs to such an extent that they are regarded to-day as necessities. This demand has resulted in a depletion of fur-bearing animals, and, as in all cases where man has discovered that he can convert natural resources into gold, it will eventually cause their complete extinction unless more restrictive measures are introduced. With the growing scarcity of furs the prices have risen by leaps and bounds, and the imitations have increased in quantity and quality so that even the dealers are often misled. One can not secure absolute protection in buying furs from a local dealer, however honest, nor can one select haphazard from the catalogues of even reliable houses, because furs are not listed under their right names, but under trade names which often give little idea of their real character. For instance, a set of furs marked "Ondatra Mink" would be in reality made up of muskrat skins. The best safeguard, therefore, is to deal with a firm that lists furs under their proper names, and explains fully, not only the makeup, but the comparative wearing quality of its goods.

A second protection is a personal knowledge of the furs catalogued, and of their common substitutes. Many beautiful furs are so delicate that they are a luxury, while others of more durable quality are not particularly expensive, and if one is reasonably well informed, buying furs can be made an investment rather than a speculation.

IMITATIONS OF BEAR AND ERMINE

The skins of the various bears—brown, black, grizzly, and polar—are used for robes and rugs as well as for all-fur coats, but the hair is too coarse and wiry for other uses. The cub of the black bear alone produces a fur fit for lighter wear. Its durability, and its comparative cheapness, commend it. However, there are fur sets in various colors and make-ups advertised as "Alaska Bear" that are made of raccoon, which accommodating fur appears under many another alias. There is no pure-fur law, and there is no protection save knowledge to prevent one from paying for bear and getting coon. Coonskin has a dense, furry underbody, and the hair is both shorter and finer than that of bear.

Genuine ermine is the fur of an animal of the weasel or stoat tribe which flourishes in northern latitudes. The best of it comes from Siberia. During the summer this animal is reddish brown in color, but turns in the winter to an almost pure white. The colder the country the more complete is this change. The genuine ermine is white with yellowish shadings, and when made up the black-tipped tails are usually worked into the fur at regular intervals. The very best ermine never leaves Russia, for from time immemorial this fur has been the insignia of nobility, and the royal houses retain the superlative skins. The best imitation of ermine is "French ermine," the fur of the coney, a species of rabbit found in France.

COMMON EVASIONS

The best fisher skins come from Canada. The fur is long and brown with grizzled tips. It is durable but by no means cheap, so many firms list "Alaska Fisher," which is simply a dyed raccoon.

Among the more common furs that of the fox fills an important place; but not all varieties of fox are cheap. The "Sitka Silver Fox" is the common variety dyed a smoky gray and sprinkled with white hairs set or glued in.

The fur of the mink is both beautiful and strong—provided it comes from British Columbia. But "Blended Mink" is a poorer grade of dyed skins or the pelt of the Japanese mink. Often, too, the humble muskrat becomes "River Mink," "Brook Mink," "Bisam Mink," or "Ondatra Mink," as the fancy of the salesman dictates. Marmot—an animal on the woodchuck order—flourishes as "Russian Mink," and other inferior animals feature in a like deception.

The Scottish mole offers up a tiny skin of peculiar softness and beauty, which is often counterfeited in "Mole Coney." The otter is an extremely durable American fur. The under fur is close and dense, and when the longer hairs which project from this are pulled out the expensive "Plucked Otter" of commerce is produced. The common substitute for this prime fur of Northern Canada is that of the South American Otter or "Nutria."

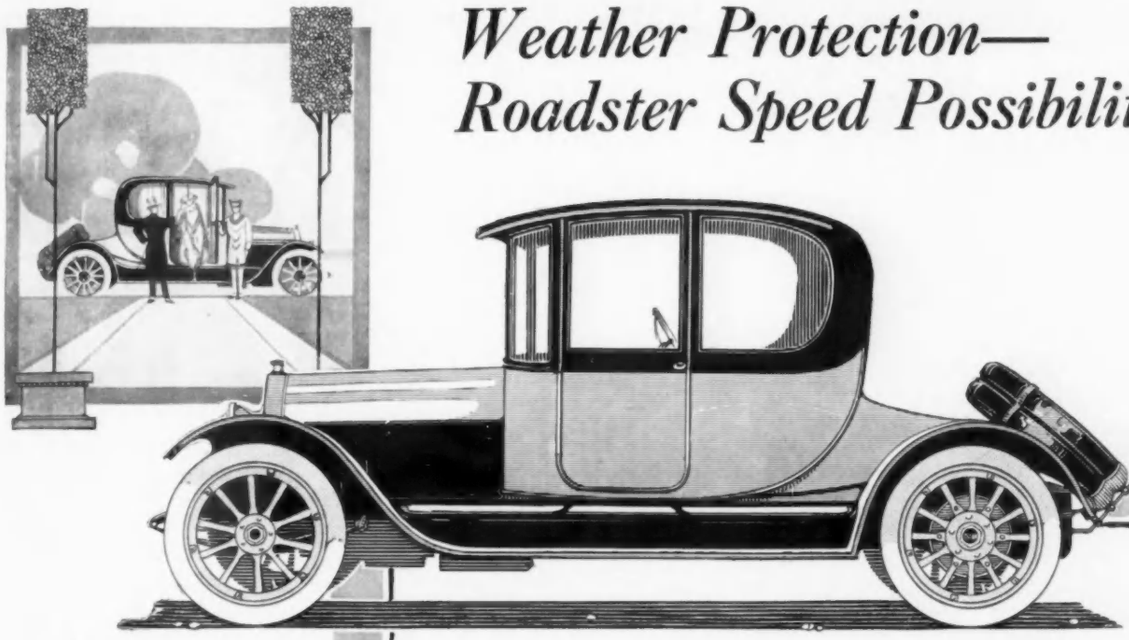
The marten family, to which belong the sables, has many counterfeits. The fur of the "Baum" or "Tree" marten, as well as that of the stone marten, is a handsome thing when genuine, but too often the fur of the Japanese variety is substituted. Less meritorious imitations are sold under numerous trade-names. The "Alaska Sable," "Black Marten," and "Dipped Marten," are really skunk, while the "Russian Black Marten" is dyed, American opossum, as are the brown, stone, silver, and blue varieties which masquerade under the name of that country. A little difference in dye with the word "Russian" tacked on, and the common, rat-tailed opossum becomes an aristocrat. Real sable in the finest quality comes from Russia. The most common evasion is in offering inferior sables from other parts of the world as the genuine Russian. The kolin sable or "Kolinsky," a Siberian product, often appears in this guise, as do both the marten and the sable of Japan.

SEALSKIN AND PERSIAN LAMB

The best sealskin comes from Alaska. A great deal of fur which passes for sealskin is really dyed otter, or if sold under the name of "Hudson" or "Bisam" seal it is often merely muskrat. Also, there are dozens of "Seals" as "Inland," "Coast," and "Electric," which are simply trade-legitimatized names for rabbit fur prepared in various degrees of excellence to imitate real sealskin. In fact, almost all furs and even fur-like fabrics are sold as seal. The best guide in its purchase is to buy from some reliable house and to remember that real sealskin is naturally brown and that the dye does not penetrate to the roots of the hair as it will in some of the coarser substitutes. If, when the surface of the fur is brushed with the hand, a soft, brown underbody shows, the chances of having the real article are increased, although this is far from an absolute test.

Next to sealskin the variations of fur known under the general name of Persian lamb enjoy most popularity. The deception in regard to these furs is not so often in imitation, except in textile goods, as in the substitution of inferior qualities. The highest grade is known as "Broadtail" or "Baby Lamb." This fur is that of the extremely young lamb of Persia, taken before it has begun to curl. It is very delicate and costly as well as beautiful. Caracul is taken from the lamb of Astrakhan before it is mature. This latter fur has imitations which can be detected by their coarser texture and by the longer, looser curl of the hair. Another type is the "Krimmer" or Crimean lamb. It is more durable than the other kinds because it is usually unweakened by dye; incidentally, it should come at a lower price. In each and every one of these variations it is well to remember that cheapness may often be secured by the building up of scraps trimmed from perfect skins or from the paws and other portions usually discarded. Such goods, if skilfully made, are not to be classed as counterfeits, but should not be paid for at the rate of whole skins.

Weather Protection— Roadster Speed Possibilities



Moon Coupe

Model FOUR-42 . . $2350.00
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Fully Equipped
Including

DELCO

Electric Cranking,
Lighting and
Ignition.

THIS coupe is your winter car—a to-and-from-business car, a calling car, a theatre car.

Complete protection from cold and the elements; yet, with the windows down, cool and airy for next summer.

Dignified lines—handsome in design and in appointments—all the speed and power in it that you would get in a roadster.

MOON

1914 Coupe

a car a handsomely gowned woman can run with perfect ease and without exertion or soil and still that a man won't feel it unmasculine to run himself.

Here are Some of the Features

that make for simplicity of operation, for comfort and for appearance. ***New Delco Electric Cranking, Lighting and Ignition.*** Extra Wide Driving Seat. Gasoline Tank in rear. Compartment for carrying spare tires. All windows dropping—making it a car for winter or summer.

The Moon Dealer in your city—or, for detailed particulars, write

Moon Motor Car Company

St. Louis, U. S. A.

More Features

INSTRUMENT BOARD

Illuminated by two concealed lights. Delco Switches, Regulator and Automatic Starting Button, Speedometer, Hand Pressure Pump, Air Gauge, Air Adjustment for Carburetor, Portable Light Switch, all set in flush, and within comfortable reach of driver.

Left Hand Drive and
Center Control,
Timken Bearings
Portable Electric Lamp
Yale Locks on Doors
Both Doors Opening
Clear Running Boards

The GIDDING LABEL

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Sterling stamp of Style
a compliment to any Garment
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Importers of women's apparel
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MM PARIS

Maison Mae

Extremely Attractive Street and Afternoon Frock

IN all shades of silk pebble crepe. Vest and cuffs of any contrasting shade desired. Ruffle around neck and sleeves of fine net.

PRICE, $39.50

OUR stock of new creations for fall, 1913, in gowns, blouses, etc., are now ready. They are well worth inspection. Mail orders satisfactorily and promptly filled.

15 West 45th Street
NEW YORK

Paris :
2 Faubourg Poissonnier

The ADVANTAGES *of the* SASH

TO watch an oriental wind a sash about his waist is to receive the impression of an operation simple in the extreme, yet to attempt the same thing is to become entangled in a maze of difficulties. Instead of achieving an effect graceful and supple, the novice accomplishes only a set and awkward drapery. The beauty of effect that the oriental attains in the arrangement of his sash is partly accounted for by the fact that with him there is a *raison d'être* for its existence. It is a necessary part of his costume, for it serves instead of pins or stitches as a method of joining two garments, and is ornamental, from the viewpoint of the oriental, chiefly in respect to its coloring.

Occidentals have strayed from the original conception of the sash, using it chiefly as an ornament; although even in modern, occidental dress the more it conveys the idea of having some purpose the more pleasing it is to the eye. A celebrated couturière once said that any trimming or ornamentation of dress should have the appearance of being needed and not be merely decorative in its effect.

Once upon a time a sash was merely a band of ribbon drawn about the waist, and finished in a bow and ends. To-day a sash is anything from a girdle to a drapery, and instead of being drawn snugly about the waist, it is loosely swathed. Between drawn and swathed there lies a distinction with a great difference. In fact, fashion owes much of its waistless and hipless effect to this selfsame swathing of the present-day adaptation of the sash.

The purpose of the girdle of to-day is not to confine, but to conceal, the waistline and to produce the straight-line silhouette. No longer do sash-ends fly in the breeze; instead they are used in many cases to catch up draperies, and in many others they are expected to hang straight, in order to produce an effect of length. In the photograph at the top of the page a sash joins forces with an evening wrap and is the apparent means of dragging it back from the shoulders in the approved, precarious fashion of the moment. Although the sash is an inheritance from the orient, the one shown at the lower left of the page bears undeniable marks of a sojourn among the toreadors of Spain ere it made its way to Parisian markets.

A velours mantle which finishes in a novel sash of brocaded tulle

A band of heavily fringed black satin is swathed lightly about the hips like the sash of a toreador

Instead of finishing in sash-ends, a girdle terminates at the back in a great, splashing chou of black tulle

HAAS BROTHERS
Paris
FABRIQUES FIN DE SIÈCLE

THE BEAUTY OF THE PRESENT MODE DEPENDS UPON SIMPLICITY OF LINE AND THE CORRECT HANG OF THE COSTUME. TO ACQUIRE A FASHIONABLE APPEARANCE THE FABRIC OF WHICH THE COSTUME IS MADE MUST BE RICH IN COLOR AND TEXTURE.

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ILLUSTRATES THE VERY NEWEST FALL AND WINTER FASHIONS AND DESCRIBES THE IDENTICAL FABRICS AND COLORS USED BY THE GREAT MODEL HOUSES OF PARIS IN CREATING THE NEW FASHIONS. THE **BLUE BOOK** IS TO BE SEEN ONLY AT LEADING DRESSMAKERS AND LADIES' TAILORS. IT IS THE GUIDE TO CORRECT AND FASHIONABLE COSTUMING.

SOME OF THE HAAS BROTHERS FABRICS AND COLORS—FALL AND WINTER 1913

SILKS	COLORS	DRESS GOODS
Venetian Velvet	*Japanese Blue*	*Kittens Ear Cloth*
Crêpe Craguele	*Mole*	*Peluche de Laine*
Brocade Crepe Trianon	*Russian Green*	*Chenielle Cloth*
Crêpe Lucia	*Midnight Blue*	*Drap de Nymph*
	Cascade	
	Cassis	

HAAS BROTHERS
PARIS: Rue des Pyramides
NEW YORK: 303 Fifth Avenue

HAAS BROTHERS
PARIS: Rue des Pyramides
NEW YORK: 303 Fifth Avenue

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By Appointment to Her Majesty e Empress of Germany
Founded 1865

No. 19 West 45th Street Near 5th Ave. New York

Write for new booklet: "Decorative Linens"

BERLIN: Nos. 47-48 Jaegerstrasse

TROUSSEAUX

HOUSEHOLD LINENS

TABLE LINENS BED LINENS BED SPREADS
BATH LINENS TOWELS

Wide Variety of Designs, Superior Qualities

Inviting Requests for Approval Shipments

THE MOSSE BATH LINENS

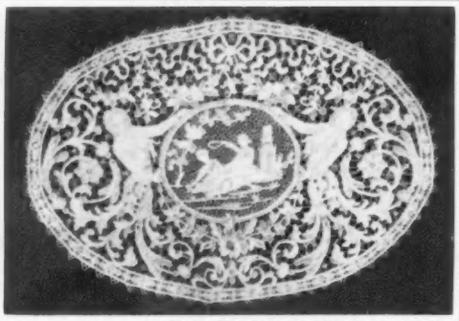
Remarkably broad variety of designs in distinctly new color schemes—complete and perfectly matched sets.

BATH TOWELS BATH MATS WASH CLOTHS
BATH SHEETS

¶ Perfect Monogram Work by skilled artists.

SPECIAL OFFERINGS IN LACE AND HAND EMBROIDERED
PILLOWS & CHAIR TIDIES

New and novel ideas admirably adapted for holiday presentation.



OVAL PILLOW IN POINT DE VENICE
Apotheosis of Watteau

NEW and EXCLUSIVE MODES IN
APPAREL FOR CHILDREN

(FROM INFANCY TO THE AGE OF FOUR)

Coats Hats Caps
Smocked and Hand Emb'd Dresses
Rompers Bath Robes Baby Gifts

DAINTY DESIGNS PERFECT WORKMANSHIP

NURSERY FURNISHINGS

INFANTS' LAYETTES

None but hand-made creations, cut on perfect patterns—and finished with extreme daintiness
APPROVAL SHIPMENTS

The saleswomen were society girls who impersonated characters from Mother Gooseland

A CHURCH BAZAAR, ALIAS *a* DOLL SHOW

THE development of a church bazaar from an affair of small profits and aching monotony to an entertainment of exquisite beauty which earned three hundred dollars in three hours is an achievement worthy of note. The entertainment in question was given out of doors, but a similar one could be given in a large hall. Second to the purpose of making money for the church, the promoter of the "Doll Show," for that was what the bazaar was called, wished to give all the children of the town in which it was held a very good time as well as an interest in charity, so it was a children's affair throughout.

DOLL ENTRIES

For the Doll Show proper the entry tickets were twenty-five cents, and each ticket permitted the entry by any child of one doll in any of the six classes. These classes were "The Best-Dressed Doll," the "Most Unpretentious Doll," the "Prettiest Doll," the "Handsomest Boy Doll," the "Most Artistic Paper Doll," and the "Smallest Doll."

A stately old mansion, an example of colonial architecture unmarred by "new" ideas, made a background for the fair ground which was a lawn outlined in pink bunting. On one side of the house, with a barberry hedge for its outer limits, were the fifteen doll exhibits, each in charge of an usher, and the stalls for the classes were fenced off with pink streamers tied to low, white posts. A stretch of greensward between the stalls and the exhibition boxes was provided with seats for the spectators who had purchased or brought dolls to be entered in the contests.

THE MUFFIN SHOP

A "Muffin Shop" was in the pergola, the white pillars of which, latticed together with pink ribbons, made an attractive spot. The "Muffin Man" wore a chef's costume, and a bevy of young girls dispensed the wares of his shop—cakes of all sorts and home-made candies. This store earned fifty dollars in the three hours of the exhibition. Its traveling representative, "Mary, Queen of Hearts," impersonated by a pretty woman who wore a pink court dress and a gilt paper crown, carried a tray of tarts about the lawn and sold them at a penny each.

PICTURESQUE MONEY-MAKING SCHEMES

"Mary, Mary, Quite Contrary," had a flower garden in one corner of the lawn, and a group of "pretty girls all in a row," were the flowers. There was a fish pond which was no end of fun, and there was a "Marjorie Daw" see-saw upon which two girls gave the smallest children rides.

The lemonade girls who sold their beverage in paper cups from trays earned $20, and a girl and two boys who sold ice-cream cones in a small white tent took in $21. The "Old Woman Who Lived in a Shoe" had a big, black, cardboard shoe tacked up near her, and she did a very successful business in selling doll's bedroom slippers.

Many other Mother Goose characters were represented, from the famous "Mother" herself, who wore a high hat and a gay pink-and-white cotton gown with a polonaise, and a fichu of ruffled, white cambric, to "Mary" and a real, live lamb that frisked about her all the afternoon.

"Mother Hubbard" and "George Washington," two children in colonial costumes, dispensed small American flags at five cents each, and little girls called boutonnières sold red carnations from artistic trays.

After the "Doll Show," which was the principal event of the afternoon, was over and the prizes had been awarded, the "Pied Piper of Hamlin" began to play his flute, and, true to tradition, all the children followed after him. The afternoon's entertainment was thus brought to a brilliant and spectacular close as the procession of over two hundred children wound in and out among the shrubbery and trees of the lawn.

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Buffalo
Newark

34th Street - New York

Brooklyn
Fulton & Bridge
Philadelphia
12th & Chestnut

Newark
Broad & William
Buffalo
Main & Huron

WOMEN'S TAILLEUR SUITS

The approved modes of the new season are splendidly exemplified in these garments, noteworthy for their distinguished grace, superior workmanship and moderate pricing.

The Suit at the Left

Reproduction of an imported model by Callot Soeurs, developed in faille de laine or imported broadcloth, in black, navy, Hague blue, taupe, mahogany and bronze green. The back is in the fashionable straight-line effect, with narrow side pleats. Fur collar of natural squirrel or blended skunk, with velvet ruffle in harmonizing shade.

39.75

The Suit in the Centre

Original design by Cheruit. Made of the new broadtail cloth, which is an exact reproduction of the expensive fur of the same name. The coat is fashioned in the new high-bodice front effect, with a dove-tail back, fitted with a large, square bow of silk. Bordered collar of fur, in mole, fox or skunk, as preferred.

55.00

The Suit at the Right

An adaptation of a stunning imported model by Bernard, modified to meet the requirements of the American woman. The back of coat has a sash girdle, collar and cuffs of matched velvet. The skirt is designed in a very smart new tunic effect, developed in worsted needle cord, in the season's most fashionable shades.

29.75

Bontex Wash Fabrics

are eagerly sought by women everywhere, because of the original designs and patterns that year after year add to the fame of these fabrics. Notice the almost endless number of exquisite materials in which you can get exclusive **Bontex** designs.

Even if your allowance is small, you can select your Fall and Spring dresses from **Bontex** Wash Fabrics. You will find that your wardrobe has a style and smartness greater than you have ever before obtained.

10,000 of the best dealers carry

BONTEX
Wash Fabrics

Look for the name BONTEX on the selvage; if the name is not there the goods are not Bontex.

Mayfair Hallowe'en Balloons

Your ideas & ours in Jack Horner Pies, A large assortment of Place Cards and Dinner Favors

Exclusive Stationery and Engraving, Prizes, Exceptional Bon Voyage Gifts, and Novelties of all kinds.

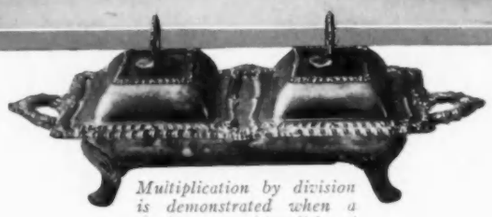
also

Unusual and Usual Toys, Dolls, Mayfair Cottontots, Games, Electric Trains, Edison Kinetoscopes and Films.

For the convenience of patronesses a retiring room has been provided with a lady's maid and competent manicure in attendance.

Write for booklet describing Mayfair Bridge Table Top and Cover.

Mayfair, Inc.
661-663 Fifth Avenue, New York
Between 52nd and 53rd Streets



Multiplication by division is demonstrated when a double vegetable dish of Sheffield plate divides into itself five times. Price, $85

For the
HOSTESS

A venison-dish of Sheffield plate, for $45, to hold hot meats or such cold things as aspic

The cover turns over to reveal a drainer-dish beneath which is a receptacle for hot water or ice

An English breakfast-tray, which may be filled with hot water or ice, is raised from the table on ball-bearing rollers. It contains four convertible silver dishes, a tureen, and four pairs of cut-glass salt and pepper boxes. Price, $600

"Higher Quality" China and Crystal

FOR one desiring exclusive "service" of a beauty and distinctiveness that cannot be duplicated in any other China, we most highly recommend "ART CHINA and CRYSTAL." It excels in quality and durability. Its original decoration and the individuality of each piece lends a tone of elegance to the dining-table.

Designed for Practical Service—Admired for its Beauty

We import a great variety of rare and beautiful, exclusive shapes in Bavarian Bone, French Limoges, English and Old Ivory China. Also a varied assortment of plain and cut stem table Crystal. All open stock which may be added to at any time.

Exclusive Designs, Monograms or Crests

We decorate in pure coin gold and Meissen colors and engrave entirely by hand original ideas executed by skilled artists. Durable and guaranteed to preserve its appearance.

Illustrated Catalog and Designs furnished free.

Art China Import Company

Dept. B, 47 W. 36th St. New York — **Between 5th and 6th Aves.**

Our Saving on Direct Importation makes possible these Low Prices

Our Special Cocktail Set, complete with genuine Sheffield Tray and imported Crystal Glasses, each decorated with wide coin gold band and monogram... **19.50**

Our Special 31-piece 5 O'Clock Tea Set, Bavarian Bone China, wide coin gold band and monogram, full service for six persons **24.85**

Our Special 36-piece cut Crystal Service, with coin gold band and monogram **34.50**

Our Special 50-piece 5 O'Clock Tea and Luncheon Set, with coin gold band and three-letter monogram..... **41.50**

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Our Special 100-piece Dinner Set, in Limoges or Bavarian Bone China, with coin gold handles and monogram **67.50**

There's just the difference between a raw, poorly made Cocktail and a

Club Cocktail

that there is between a raw, new Whiskey and a soft, old one.

The best of ingredients — the most accurate blending cannot give the softness and mellowness that age imparts.

Club Cocktails *are aged in wood* before bottling — and no freshly made Cocktail can be as good.

Manhattan, Martini and other standard blends, bottled, ready to serve through cracked ice.

Refuse Substitutes

AT ALL DEALERS

G. F. Heublein & Bro.
Sole Proprietors
HARTFORD
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Maillard's Breakfast Cocoa is the ideal breakfast, lunch, and supper beverage. TRY IT. It is so nourishing, strengthening and sustaining, and every cupful will do you good. You will like, too, its delicious and gratifying flavor; and it is most economical.

Maillard's Vanilla Chocolate is not only a toothsome sweetmeat but a food confection, pure and nutritious—qualities found only in chocolates of the highest standard of excellence.

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Is Easily and Quickly Mastered by the

LANGUAGE-PHONE METHOD

Combined with

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With this method you buy a native professor outright. You own him. You hear his living voice repeating each word and phrase correctly and distinctly. He speaks as you choose, slowly or quickly. When you choose, night or day. For a few moments or for hours at a time.

Any one can learn a foreign language who hears it spoken often enough. And by this method you can hear it as often as you like.

You simply practice during spare moments or at convenient times, and in a short time you speak, read and understand a new language.

Advantages That Make It Ideal for Home Study.

It is not expensive—you or any member of the family may use it.

The lessons are a recreation, never a task, because they deal with interesting and practical subjects from the start.

You hear the language spoken and speak it yourself from the very first lesson.

You can have the lessons at such times as you are in the mood to listen, because the teacher is always at your service.

These are only a few of the many advantages that have attracted thousands of men and women—in all professions—in business—in society—to this method, as the most perfect, natural and successful way of acquiring a foreign language.

This method is highly endorsed and recommended by leading authorities of the following universities and colleges:

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Venetian Ardena Skin-Tonic invigorates relaxed tissues, whitens and tones, eradicates puffiness. 75c, $1.50, $3.00.

Venetian Velva Cream smoothes and preserves a delicate skin. 50c, $1.00, $2.00.

Venetian Lille Lotion for protection against sunburn or blemishes of any nature; refreshing, cooling. In Pink, Cream or White. $1.00, $2.00.

Venetian Cleansing Cream for the sensitive complexion. 50c, $1.00, $2.00.

Pore Cream closes enlarged pores, converts a coarse skin into one noticeable for its smoothness. $1.00 a Jar. It creates that clear, transparent complexion so much sought.

Poudre De Lilac. A delicate mauve tinted powder for evening use; will be much favored; as it imparts a tone very becoming in brightly lighted rooms. $2.50.

Preparations sent by Mail. Book describes others.

FIRMING THE FACIAL MUSCLES WITHOUT STRETCHING THEM

that is the achievement of the Arden Muscle Strapping Treatment. With the supporting muscles braced, the skin cannot sag or wrinkle, but must remain smooth and firm. Result: the restoration and maintenance of a youthful girlish contour. Trial Treatment at the Arden Salon, $2.00.

WHITENING, REFINING THE SKIN

A Treatment that is a necessity after summer exposure to sun and wind is the Arden Treatment for sunburned, tanned or freckled faces, arms and shoulders. A few treatments suffice to bring back the creamy whiteness and delicate texture. $2.00 per Single Treatment; courses at reduced charges.

CALL AT THE SALON WHEN PASSING OR PHONE FOR APPOINTMENT. FIVE ASSISTANTS IN ATTENDANCE

The Salon has been almost doubled in size during the summer

Elizabeth Arden
509 Fifth Ave. New York

DIEU ET MON DROIT

Morris Blum
Tailor to Women Importer & Furrier

The Latest Word of Fashion is voiced in the Styles we offer for the Fall.

Our location enables us to give Fifth Avenue Distinctiveness at less than Fifth Avenue Prices.

714 Lexington Ave bet 57th & 58th Sts

On Her DRESSING-TABLE

"SOMETHING new" is the insistent, universal cry that spurs even the most conservative perfumer to invent either a new extract or a new holder. "My series of preparations are excellent, perfect, as they are; they have stood the test of time, why change?" says he. But change he eventually does, for if he does not satisfy the insatiable clamorings for "something new, something different," a newer, though perhaps less worthy, perfumer very likely will.

The "Something New" bottles that are photographed at the bottom of the page are the most recent creations of four different Paris firms, all well known for the excellence of their products. The trio at the top of the group are contained in boxes that are real conceits. Their designer is a perfumer and beauty culturist with salons on the rue de la Paix, to which are attracted women of society and of the stage. To a member of the latter, a famous disciple of Terpsichore, he has dedicated the middle of the three upper bottles. The box seems at first sight to be a gold-backed book in a green protector, with a Greek dancer painted upon it in black and white, but upon drawing out the book, it is found to be a receptacle for a flat, flask-shaped bottle of pale green liquid of rather a fresh scent. Price, $9.

The bottled appeal to femininity on the left is named after a daughter of one of the oldest of the former reigning houses of Italy, a beautiful and accomplished princess who was one of the culture influences of the Renaissance period. A yellow liquid it is, of strange sweetness, poured in a bottle of iridescent glass and concealed from sight in a yellow and black box with a curious tasseled top. Price, $7.50.

In a Japanese shrine of red and black, lined with gold, stands, like some small god, the tiny bottle of bright red, opaque china shown on the right. Its contents are perfumed with the aromatic amber and have a delicious scent. Price, $6.50.

PERFUMES OF FAMOUS MAKE

On the extreme right of the lower group is shown an octagonal bottle with a cut-glass stopper. Its contents suggest no one flower, and so it is dedicated to the "unknown." "Unknown" the essence, truly, but not the maker, who is one of the most justly famous perfumers in the world. The bottle is presented in an old-gold silk-covered box for $7.50. This scent may also be had in larger-sized bottles for $12.50 and $18.50.

From another Paris house comes the small bottle illustrated at the extreme left. It is more decorative than the one just described, for its flask is covered with carved medallions and its semi-circular stopper is of clear, red glass. The odor, a rather sharp but pleasing one, is called *Chrysanthème*, though quite unlike the fresh, autumnal scent of the chrysanthemum. It comes in a delightfully ornamented, japanned box, and costs $6.

AT ONCE PERFUMER AND MODISTE

The three articles in the middle of the lower group come from an establishment on the rue St. Honoré. Here more than one branch of the feminine toilette is catered to. The patron enters the handsome perfume shop, back of which is a coiffeur's salon, and on the floor above Madame may buy the smartest thing in hats. In the perfumer's shop is found the square, crystal jar, the very newest way of boxing face powder. Remove the glass cover, and inside is found the gold silk case that contains the powder, which comes in the usual three tints—white, flesh, and *rachel*. The golden glow of the silk through the glass, which is blown green on the edges, makes this new presentation a thing of beauty as well as an extremely practical receptacle for the flying powder grains. Price, $8.50.

The obelisk of red and white glass that rises in the middle of the group is artistically consistent in design, name, and odor. This strange, sweet perfume—recalling the scents that are wafted from a tiny, dark stall to permeate the hot and dusty air of an eastern bazaar—this perfume rightly bears upon its gold label the name of the god of the river Nile, the son of the ocean. This product of the perfumer's art lies in a gray box lined with pink satin, and costs $9.50.

A pretty story-book name is given the more solid bottle seen on the left. The perfume is a lighter one, and the receptacle is of white glass with a banding of dark blue along the edges. This combination of two glasses seems to be a decorative feature of this Paris house. The bottle is contained in a box of Alice-blue, striped silk; the price is $8.50.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

Perfumes and powders from famous Paris houses give the last answer to the insistent demand for "something new, something different"

Yes — count the cost!

While Fownes gloves are setting the style the world over, their *economy* should not be overlooked. Well-fitting gloves are more durable and economical than those that fit poorly or not at all. Good materials outwear the cheap and shoddy.

Any pair of

FOWNES GLOVES

whatever the size or style, will soon demonstrate the actual money-saving of getting gloves with a reputation to sustain. The first cost is no more than others' —their style unquestioned—their durability surprising.

If you have difficulty in securing the genuine—stamped with the name Fownes on the wrist, send us your address and names of shops visited. We will see that you are supplied.

It's a Fownes—that's all you need to know about a glove.

FOWNES BROTHERS & CO.
119 West 40th St.
New York

MOOD

30 WEST 39th STREET
NEW YORK

Coming to New York

You'll find the Mood establishment on 39th St., (west of 5th Ave.), in the center of the finest shopping district in the world.

—that's a convenience.

To be Corseted and Gowned by Mood

means marvelous figure molding by the *Mood Corset*; a perfect interpretation of beautiful form—then the creating and fitting of the gown all insures a distinction in dress, a stunning effect.

that's—a rare satisfaction.

The Mood Style Presentation

complete now with Importations selected by Mme. Mood and superb creations from the Mood workrooms.

Gowns, Costumes, Party Frocks
Afternoon and Street Dresses
Wraps and Coats in advanced styles
Hand Embroidered French Lingerie
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Models in two, three and four pieces, that display the "peg-top" trend, prominent hips with skirt narrowing at bottom—the originals from the most notable Parisian Dressmakers.

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WHAT THEY READ

JOHN BARLEYCORN, by JACK LONDON, is an extraordinary book that will stand quite apart in the literature of the day. The first thing to be said of it is that it shows every mark of sincerity. That Mr. London, being a writer, is fully aware of the value of his experience as "copy" has nothing whatever to do with the fact that he sincerely believes that he has a mission, and does not hesitate to give his personal experience to further the end he has in view—in this case, that of suppressing intemperance. Also he has a remedy. Again, whether the reader agrees with him or not is beside the question. He would forbid the sale of alcohol by law; and since men have failed to rise to their responsibilities in working for the proper legislation in this direction, he relies upon woman suffrage to bring this about. He says: "The women know. They have paid an incalculable price of sweat and tears for man's use of alcohol. Ever jealous for the race, they will legislate for the babes of boys yet to be born, and for the babes of girls, too. And it will be easy. The only ones that will be hurt will be the topers and seasoned drinkers of one generation."

Jack London was five years old when he got drunk for the first time. His father was ploughing in the field. It was a hot day, and his small son was sent from the house to carry him a pail of beer. The boy had never been allowed to taste beer, but as he toddled along the thought came to him that it must be wonderfully good, a sort of ambrosia for gods and grown-ups. He decided to take some. The taste was bitter and distinctly unpleasant, but he thought that "the good taste would come afterward." The consequences were both unexpected and unpleasant. He fell in front of the ploughshare, and only escaped being disemboweled by a matter of inches. Also he was very sick. Two years later, at the age of seven, he was frightened by an older boy into drinking wine at an Italian festival. After this he was delirious and ill for many days. He resolved never to taste alcohol again, but his environment was too strong for him.

Later, when he became an associate of the oyster pirates, he developed into a heavy drinker; at one time he stayed on a spree for three solid weeks without ever drawing a sober breath. Of course, there were long intervals during which he never drank at all. After much experience with the hardest manual labor he had decided that it did not pay. "Brains paid, not brawn, and I resolved never again to offer my muscles for sale in the brawn market. Brain, and brain only would I sell."

He worked his way through the Oakland high school, and for a year and a half never took a drink nor thought of a drink. It was only after the extraordinary strain he had put upon himself to do two years' work in one-sixth of the time, and pass his examinations, a task which meant working nineteen hours a day for three months, that, weary in mind and body, he felt an irresistible longing to drink. For the first time in his life the desire had bitten him. For all through the story Mr. London insists that he never had what he calls "the chemical demand" for alcohol in his system. Nor does he believe that such demand is common. He says: "I am convinced that not one man in ten thousand or in a hundred thousand is a genuine chemical dipsomaniac. Drinking is, practically, entirely a habit of the mind. It is unlike tobacco, cocaine, or morphine. The desire for alcohol is peculiarly mental in its origin. It is a matter of mental training and growth, and it is cultivated in social soil. Not one drinker in a million begins drinking alone. I assume such rare individuals are born, but personally I have never encountered one."

But it is not Mr. London's theories which interest readers so much as his own story, which he tells to the full without hesitation. It was not until he had become a successful writer that he reached the most dangerous phase of his intemperance, that of drinking alone. Here the surrender is gradual, and he fought the enemy a long time before giving in. He began by drinking after he had done his daily tale of bricks, one thousand words of copy a day. But finally work became impossible without the stimulant. Then came the supreme struggle in which the author was the victor.

The book has been compared to the De Quincey "Confessions." The truth is that, beyond the fact that each is the confession of a man who had become the slave of a habit, the continued indulgence in which meant madness or death, there is no real similarity between the two books. The fundamental difference lies in the personality of the two men. De Quincey's style has a delicate charm which is quite foreign to Mr. London, whose work has the vigor natural to one of his enormous vitality and physical prowess. (New York: The Century Company, $1.30 net.)

ANNA BORDEN'S CAREER, by MARGARETE MÜNSTERBERG, must be read to be believed. It is a long time since the pages of fiction have been adorned with a heroine so extraordinary, or one whose "career" offers greater variety. Anna Borden herself may be dismissed in a few words. She is ill-bred, ill-mannered, ill-tempered, selfish, vain, and utterly destitute of humor, as, indeed, are all the other characters with one possible exception. But the book is, unintentionally, screamingly funny in many places, owing to the dialogue, the descriptions, and many of the situations.

Anna, the niece of the American ambassador at Berlin, was beloved by one Kenneth, the young English secretary who, according to his own explanation, "does not choose to waste effort on making himself dazzling." Throughout the book he sticks to this resolution. When Anna, telling him he has been "an exquisite experience" to her, refused him, he, within his own heart, planned revenge. When Anna and her father returned to America the high-spirited girl was bored with her restricted life, and went first into trained nursing and then upon the stage, where her great talent (we are told she knew how to change her voice "from the outraged clang to the subdued note of pathos") won her instant fame—in Providence. Unfortunately, New York felt differently about it.

Not wishing her family to hear of her change of plan until she made a sensation, she selected "Lily Spangle" for her stage name, wisely judging that no one would penetrate her disguise. The other members of the company, realizing the great social gulf that yawned between them and Anna, treated her with the

(*Continued on page* 104)

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WHAT THEY READ

(*Continued from page* 102)

greatest deference. One of them, Lucy Crane, said to her: "The boss said as you was a real lady." "But aren't you, too?" questions the guileless Anna. "No, I ain't. Gee, wouldn't I love to be a lady!" Anna was deeply touched. When the metropolis turned coldly from her charm and talent, Anna became bored, and decided to uplift the poor working girl. To that end she secured a "job" in a sweatshop. This led to her acquaintance with a labor leader, a man of the people, a bitter enemy of her father's, whom she married.

We next find the versatile Anna touring the country with her husband, making incendiary speeches. She had the gift of eloquence to a remarkable degree. When they returned to New York, her husband took a few rooms in a tenement and Anna found herself expected to do all the housework, a task little to her taste. Then her husband started off on his travels once more, but declined to take his wife with him this time, saying that he would send for her when he needed her. Anna was bored to death with herself, her neighbors, and her life generally. She wrote articles for the paper devoted to the "Cause." Then she read in a newspaper that Kenneth Holcombe was first secretary to the Embassy in Washington, that there was to be a farewell banquet given to the retiring Austrian ambassador at the Plaza Hotel, and that Kenneth was to be there. Anna rushed out and bought herself an appropriate gown in which to dine at the Plaza. While there, dining alone, she sent for Kenneth, who was naturally somewhat surprised to see her. However, his "blue child's eyes" looked at her with great admiration. After that they met frequently. One night, when Anna arrived very late at the tenement, brilliantly dressed, she was confronted by her husband. He had been listening to the gossip of the neighbors and, after a stormy scene, turned her out of doors.

Two days later, in her luxurious apartment in a quiet hotel, while meditating on her divorce, she read of her husband's death in the paper. He had "thrown himself on a soldier's bayonet in order to die a martyr to the Cause." Then she knew that he had really loved her, and thought herself a murderer. She resolved to telegraph at once for Kenneth, but reflected that it would seem too brutal to do so until after the funeral. He telegraphed her: "Shall arrive Saturday morning to assist." Anna puzzled all the evening over what he was going to assist at. She was soon to know. When she saw him coming down the street "she waited for him with a queenly air as she had often waited for him in Berlin, only not haughty to-day, but exuberant and thankful."

"Kenneth, Kenneth, we are free!" she exclaimed. Now is where the wily Kenneth takes his vengeance. Gently, but firmly, he explained to her that his career would be ruined if he married the widow of a labor leader.

The story ends with Anna promising the young Italian poet in whose play she had starred, and who, being near death's door, had sent for her, that she would "find her salvation in the sunlight." Whatever that may mean. (New York: D. Appleton & Co., $1.30 net.)

MY LADY OF THE CHIMNEY CORNER, by ALEXANDER ERVINE, is, in the author's own words, "The torn manuscript of the most beautiful life I ever knew," a "spiritual biography of my mother." It is a simple, tender, and graphic picture of Irish peasant life that Mr. Ervine gives us in the love-story of Anna and Jamie, the author's parents. It recalls in a measure the "Margaret Ogilvie" of Mr. Barrie, although it is done on a larger canvas with many more figures. Anna, by her sheer beauty of character, easily dominates the scene. One never feels that this is due to any form of partiality on the part of the writer. So beautiful and heroic a soul could never be obscured in any environment. Passing a lifetime as she did in the midst of the most grinding poverty, she was the fountain of wisdom, the providence made flesh to all her neighbors. The text that she not only preached but lived was, "Love is enough." In the darkest hours of their poverty—and there were many mouths to feed, for Mr. Ervine was the ninth and youngest—when actual starvation threatened, she was wont to say: "Every time we get th end of th' tether God appears." They lived "at the bottom of the world where every hope had a headstone." Gradually, the author tells us, he grew away from the corner, and "got t' be kind of quality like." He traveled into foreign lands, and finally came to America. He never saw his mother again. One slight criticism suggests itself—that Mr. Ervine's recollections are, to a degree, tinged by his present point of view. Hard and poor as his earlier life undoubtedly was, there must have been some moments of brightness. No child's life could ever be so unrelievedly drab. (New York: The Century Company, $1.20 net.)

THE LADY AND THE PIRATE, by EMERSON HOUGH, is an impossible story, peopled by appropriately impossible characters. The hero, in spite of the fact that he is many times a millionaire, pretends to be poverty-stricken and chooses to live the life of a hermit. He is madly in love with a young woman whose surpassing beauty is completely disguised by the illustrator. Having loaned his yacht to a friend for a consideration, he suddenly discovers that the lady of his heart is to be one of the party, and also that rumor says she is engaged to the aforesaid friend. Accompanied by two impossible small boys who, if they ever had one human impulse, either in thought, action, or speech, have stifled it with more than Spartan fortitude, he seizes his own yacht while the host is ashore and runs off with the fair one and her aunt in imitation of the pirates of romance. If the lady's furious indignation at such a high-handed performance had even a semblance of reality, one might forgive her existence. She might then attain the distinction of being the only sane person in an idiotic book. But it is impossible to believe even at that. As has been said above, if she were only one-half as beautiful as the author asks us to believe her to be, she has a clear case against the illustrator. (See page 121.) The damages should be heavy. (Indianapolis: Bobbs-Merrill Company, $1.25 net.)

BOOKS RECEIVED

"Her Heart's Gift," by Oliver Kent. (New York: G. W. Dillingham Company, $1.25 net.)

"The Housekeeper's Handy-Book," by Lucia Millet Baxter. (Boston and New York: Houghton Mifflin Company, $1 net.)

"Love in a Hurry," by Gelett Burgess. (Indianapolis: The Bobbs-Merrill Company, $1.25 net.)

"Midshipman Days," by Roger West. (Boston and New York: Houghton Mifflin Company, $1 net.)

"Amanda of the Mill," by Marie Van Vorst. (Indianapolis: The Bobbs-Merrill Company, $1.35 net.)

"Otherwise Phyllis," by Meredith Nicholson. (Boston and New York: Houghton Mifflin Company, $1.35 net.)

"Marriage and Genetics," by Charles A. L. Reed, M.D., F.C.S. (Cincinnati: The Galton Press.)

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Thruout the country there are Regina agencies—the Regina hat is advertised and featured by leading stores and shops in many cities. Where this is so, it is urged that you see the hats rather than the pictures. Only in this way will you know the real beauty of Regina fashions.

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The FASHION BOOK

DAME FASHION, as presented by the artist, Julius M. Price, in a volume *de luxe*, which he has illustrated with many interesting and instructive plates, is not to be treated with the humorous irreverence generally accorded to the subject, but merits serious consideration as an infallible index of periods. The premise upon which the author builds his structure of facts to prove that Fashion is a faithful and but little understood reflection of the trend of the times, a recorder, in fact, of history, is a quotation from Fielding which asserts that "Fashion is the great governor of the world. It presides not only in matters of dress and amusement, but in law, physics, politics, religion, and all other things of the gravest kind."

THE INFLUENCE OF FASHION

Through a picturesque summary from the years just preceding the French Revolution (the evolution of modern fashion dates from the period of 1786) down to our own time, we are led in what seems, as far as the outward presentment of life goes, to be a butterfly chase for change and originality. It is, in reality, a recapitulation of the ways in which the mental and temperamental peculiarities of the race have sought expression in apparel, amusements, and in social and national intercourse. It is not surprising that, viewing Fashion through the eyes of this artist, we are led to wonder anew over the truism that woman is not, and never has been, a passive figure. Her influence has not been the less real because the dynasties she has destroyed and the kings she has created have been made or unmade because of the shape of a bonnet, the color of a ribbon, or the mere caprice of a curl.

It is because of this undercurrent of philosophy that "Dame Fashion" becomes a valuable reference book.

The normal temperament of the French nation, we are assured by Mr. Price, is one of intense susceptibility. Therefore the *Parisienne* and her *entourage* have always provided far more picturesque effects in fashion than have her English sisters. Nevertheless, the Englishwoman, Mr. Price tells us, has given many valuable hints and has made some discoveries in dress. Her caprices, without the same degree of chic, however, have even rivaled some of the excesses of her French sisters. It was the Englishwoman who made straw available and popular. She it was who gave us the Balmoral skirt, and went to as great, if not even greater, exaggerations in hoops and head-dresses than did her sister across the channel.

FASHIONS OF THE REVOLUTION

Careless as she has often shown herself when the nation was facing a grave crisis, the Englishwoman has never gone to such extravagances as were prevalent in France just previous to the French Revolution, or in the years just after. We must, however, consider the scanty clothing and the dances of that time as hysterical reaction after the Terror. Nothing else can explain the leaning toward the nude or the orgies celebrated by the blood relations of the victims of the Revolution.

"Who would have thought," Monsieur Sebastien Mercier is quoted as saying, "on looking around these salons resplendent with light, at these women with naked feet, with all their toes covered with diamonds, that one had just been delivered from the Reign of Terror?" Some of the protests against the draperies, or lack of them, sound strikingly like those we hear to-day.

With the incoming of the "Directoire," the Frenchwoman asserted her capacity to vision the picturesque in proper proportion to herself and her times, and the fashions created then lasted a number of years. The fashions of that time merged into those of the First Empire, which was famous for a beauty and magnificence of dress which has never been excelled. Yet beautiful as was this period of dress it did not continue very long. With the Restoration came fashions of singular ugliness which were not remarkable for anything, except a pseudo simplicity; this was a period when yards of goods were cut up into knife plaitings.

THE PRESENT-DAY MOTTO

The opening of the Savoy Hotel in London was an event. It introduced a democratic spirit into society by drawing the masses and classes together on neutral ground, and by beginning the era of restaurant dining. From that time to the present Mr. Price shows Dame Fashion moving with astonishing rapidity; with a swiftness not unlike the motor vehicles her devotees use on their rounds. Fashion to-day smiles upon anything that is an individual success, but whatever the small details that emphasize its mood, it now writes upon its heralds, and broiders upon its sleeve the significant motto, "Move on." (New York: Charles Scribner's Sons, $16 net.)

The dress and head-dress of 1878 *were, perhaps, less comely but certainly no less extreme than are the fashions of* 1913

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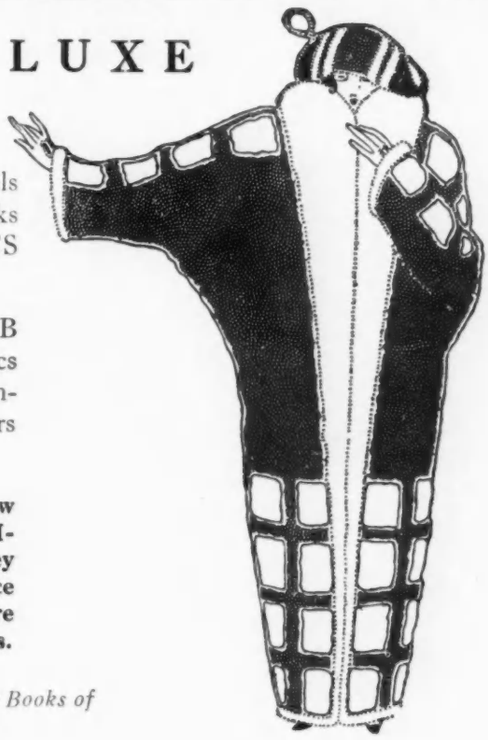
Fall and Winter



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In the model shown above, the beautifully shaped girdle of linen conceals the line of low-top corsets. The all-over eyelet embroidery top, Cluny trimmed, with low-cut front and back, is held at the shoulders by ribbon loops. This exquisitely tailored model answers the place of corset cover and under bodice.

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CORSETIERE
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Begs to announce that she will receive her patrons at above new address, and will be pleased to show the new Fall Models of

MODART
FRONT LACED CORSET

A Californian house strongly influenced by Japanese architecture

JAPAN *in* CALIFORNIA

THE diversified character of Californian domestic architecture is due largely to the variety of climate, the cosmopolitanism and strong individuality of the population, and the western freedom from convention and tradition which gives opportunity for the realization of wild fantasies.

Around the steeper shores of San Francisco Bay, plastered or concrete houses like those of the Mediterranean are evolving as the most appropriate type of architecture; but on the gentler slopes and back among the wooded valleys, the Swiss chalet and the wide-eaved house of the Black Forest find a place. The example of the Spanish occupation, which built so appropriately in this new Spain its *haciendas* and its *patios*, is followed more and more in country houses, especially in the southern counties.

THE JAPANESE INFLUENCE

Perhaps this great diversity is necessary at first in order that a new and interesting style may be developed. Certain it is that many influences are at work evolving out of chaos a comfortable and beautiful type of American home structure. The chief tendency is toward simplification. Therefore it is that the ideals of the Japanese, past masters in the mode of simple living, have a decided influence upon the home-maker seeking an uncomplicated existence.

Excepting in the case of Nippon Mura and the tea-houses built by Japanese carpenters in certain public parks and private gardens of California, very little genuine Japanese architecture has been adapted to American needs. Throughout the coast towns certain Japanese details are used in the designing of modern houses, but, in general, the quaint tilt of the eaves and the decorated roof-tree cover purely American interiors. Even these superficial decorations, however, are signs of something very real in the influence of old Japan upon California life.

Still more interesting is it to notice that now when the wise oriental is manufacturing for us barbarians a host of cheap and glittering wares, the wisest in our own land are following the oriental custom of putting away all bric-à-brac and studying the best arrangement of flowers and the proper placing of a few well-designed pieces.

INTERIOR HOUSE DECORATION

The most modest tea-table is made interesting by a cover stamped with blue-and-white designs of birds, bamboo, or a sketch of Fujiyama. The walls of bungalows may boast colored prints, and a green bowl or a bit of brass will give an accent to the simplest furnishings.

The supple Japanese mattings are lovely on walls and table tops; their attractive packing-boxes make pretty cottage furniture; the oriental ginger tubs hold potted palms or ferns, though their unique and decorative lettering may say to those wise enough to read it, "crockery, with care"; bronze lanterns fitted with electric lights and with street numbers blazoned on the transparent slides, make tasteful newel posts; and, at the entrance, the electric button of the doorbell sometimes wears an escutcheon made of an old samurai sword-guard.

But no one thing the Japanese have brought the state has appealed to western fancy more than the little printed towel. This cheaply woven cloth, upon which artists have traced dainty sprays of blossoms or the sweeping flight of birds, at once gave joy to those who must keep houses fresh and pretty on nothing a year.

Strips of this white and blue material for table-cloths and doilies, for napkins, curtains, and wall-coverings—these are some of the uses to which it has been put. Certainly the standard of taste is improving, and a longing for real beauty, inspired by the Japanese themselves, is the basis of our patronage.

This Los Angeles residence has the Japanese tilt to its eaves

Lilas de Rigaud

The Perfume of Old-Fashioned Gardens and Tender Memories

Over in Japan—that quaint little world of quaint little people—they have a faith which they call "The Religion of Cherry Blossoms and Tender Memories."

In America our love for our childhood's home with its old-fashioned garden, is almost a religion—and willing homage is accorded whatever influence recalls it to our memory.

So—we open the gate to a world of pleasure for you in Lilas de Rigaud, "The Perfume of Old-Fashioned Gardens and Tender Memories."

One whiff—you close your city-tired eyes and drift backward to a long-gone day. A rambling old house with fascinating nooks and crannies to explore. An old garden drowsing in the sun. A turn in the gravel path, and a clump of swaying green greets your eyes, topped by great purple plumes that nod and dip. A stray wind comes up from the south, blowing soft as a caress—the purple plumes drip dew and sweetness on the air. Tender memories crowd fast—you are back in the old home——

No—it was just a dainty woman who brushed past you, leaving an elusive trail of Lilas de Rigaud—delicately teasing your yearning senses with its breath from the long ago—"its odor from Dreamland sent."

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The package is a gem of artistic beauty—slender—refined—aristocratic.

The price is but $3.50 the bottle. Toilet Water, $3.00. Talcum Powder of finest quality in glass jar with patented sifter top, but 50 cents.

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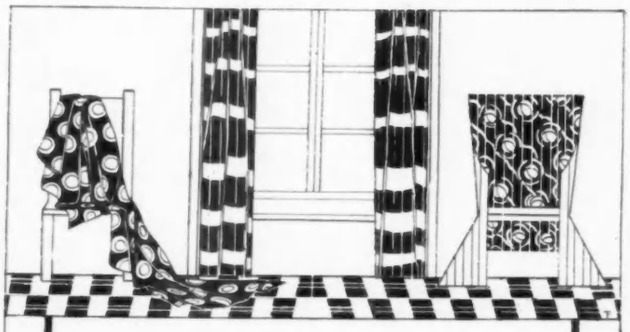

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The Little Country Office

I could not afford to make you any such offer as this if I were not down here in Locust Valley—a small dot, only put on very big maps—where rent and light and heat and printing cost nearly nothing. But I'm near enough to New York to drop in and pick up for my customers some mighty good book things that nobody else ever hears about.

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Never has there been an author so beloved. The publishers, enthusiastic themselves, have been overwhelmed by the demand for her books. When the last one was announced 150,000 people demanded it before it was bound. 50,000 waited for the second edition before it was finished. Perhaps this is because to Gene Stratton Porter, Nature is a living thing—intimate as our human neighbors are to us—perhaps because she really understands and can tell that harmony that, deep down, exists between a man and a woman and the great outdoors. These are novels—exquisite in plot, in style, in conception—but they are more—they are literature, literature that will live. For she has reached the hearts of all the people as suddenly and as powerfully as did Dickens—and, like him, she will stay.

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Madame Ida Rubinstein, the Russian actress who so ably interprets d'Annunzio rôles, holding in her arms a pet leopard

An ACTRESS *of* FELINE BEAUTY

"YOU remind me of a cat, *chère Madame*, of some strange feline creature—a panther or a sacred cat of Egypt." At that Ida Rubinstein, the great Russian actress, smiled. It is not every woman to whom you could say this without risk of offending, but Madame Rubinstein did not mind; she had doubtless heard it before.

I was thinking of the time I saw her last year on the stage of the Châtelet in Paris, in Wilde's "Salome." The perverse Princess, in her wilfulness, had thrown herself at full length against the wall of the courtyard, watching the mouth of the well whence came the voice of Jokanaan. She lay there half crouching, half reclining, her shoulders up, her little, furtive head bent forward, her arms outstretched.

"A cat!" my companion and I said to one another. "A big, crouching cat—not cruel, but spoiled, wilful, and craving petting and caresses."

HER FELINE APPEARANCE

It was of a cat again that I thought as I was chatting with her at the Paris hotel where she lives when giving her performances in this city. But there is nothing of the cruelty of the cat about her. She is wonderfully gentle and womanly with a most gracious manner. It is her remarkable, gleaming eyes and her natural feline grace which give one the impression. Her voice, too, is soft and caressing—purring. So soft is it that on the stage she is obliged to raise it so that it will carry across the footlights, and the result is a little harshness which is very different from her natural voice. I have spoken of the eyes of the creator of d'Annunzio's *"Pisanelle, ou la Mort Parfumée."* They are not large eyes, but they seem to gleam and seize one with a curious fascination, set as they are in a pale and classically beautiful face. Her masses of glossy black hair, which she parts down the middle and braids at the back in two plaits, are so thick that they make her small head look even smaller in comparison with their weight.

But she is speaking. She has been telling me that in the autumn she is going to hunt big game in the east, and that during her trip she will visit Persia. I ask her if she has no fear; she smiles, and shakes her head. But immediately a gleam of the eyes tells me that there is indignation in the words she is about to utter.

"No wild animal is as terrible as man," she says. "Look at what has just been taking place in the Balkans where men tore each other to pieces—for what? No animal does that. No matter how wild, an animal only kills in order to live!"

Madame Rubinstein has already hunted in Rhodesia and British East Africa. The last time she brought home with her a young leopard, for, like Sarah Bernhardt, she fancies these strange pets. But the creature died last year, to the great sorrow of its mistress.

HER VERSATILITY

Madame Rubinstein speaks English with almost as much fluency as her native Russian, and as for the past three years she has played in Paris to French audiences, her French has only the slightest tinge of the Russian accent, which is highly attractive. In "San Sebastien," by d'Annunzio, a series of beautiful pictures from Renaissance, Italy, she did a wonderfully poetic piece of work as a Pre-Raphaelite character.

Her "Salome" was greatly appreciated by the Paris public, which is so sharp a judge of new interpretations; and there were many who liked her even better in the splendid interpretation which was given last year of "Hélène de Sparte," by the Belgian poet, Verhaeren, with decorations by Léon Bakst. In this the former Russian dancer showed through classic poses a surpassing grace of movement and interpretation of emotion. Again in "Pisanelle," her attitudes were wonderfully beautiful, especially in the scene when she was tied by cords in the midst of a mob of ferocious men.

She intends to give this play of d'Annunzio's again this season, when she hopes to offer a longer series of representations than she was able to do last year. One of her dreams of the future is to appear in America. She has already had an invitation from one of the great actor-managers, who promised her a wonderful reception from the warm-hearted American public; but Madame Rubinstein still hesitates.

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Piccadilly cut walking slipper for women, made on a last which gives a slender effect to the foot—of the finest black Russian leather with large oval cut steel slide for trimming. Price, trimmed, $8.50.

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TRADE MARK

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Corsets is the result of merit. Stylish, perfect fitting models, made of beautiful, durable materials, neatly trimmed, priced at surprisingly low figures, built up the business on La Reine Corsets to its present great proportions.

We illustrate here Model No. 4806, made of very fine Coutil, cut moderately low in the bust, has elastic sections in front to give added comfort when sitting or walking; beautifully trimmed with white Point d'Esprit and blue satin ribbon. Front clasp is lined with plush. A charming model.

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Silver tinsel cloth slipper, brocaded with violet fleur de lis design, bow of same material, bench made, hand turned sole, Louis XV heel.
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WHERE FLORENCE SHOPS

THE shops in the Florence of Italy are simply engulfing in their fascination, and, fortunately for the fascinated, the prices are as low as the excellence of the articles is high.

Just beyond Ponte Vecchio on the street where "Romola," George Eliot's heroine, lived, is a tiny shop where three Florentine brothers work in gold and silver. Their glowing furnace can be seen from the front door, and they run about with their long, brown aprons flapping in the breeze. They know how to mount, make, or mend anything from a cameo surrounded with pearls to the biggest silver dish. They have exquisite chains of gold and silver for sale by the yard, and delicately wrought spoons and forks with Florentine designs on the handles, all for surprisingly small sums.

Near the column of justice on the via Tornabuoni, the center of the Florentine shopping district

In Casa Guidi itself, where the Brownings passed their happy Florentine days, and in the very room occupied by the wedded poets, a charming American widow, as artistic as she is enterprising, has for sale wonderful hand-wrought silver and gold jewelry made after old Etruscan models and set with semi-precious stones in odd and fanciful designs. She has also an unusual display of veritable old jewelry from Messina. Some of these Sicilian jewels were picked up after the dreadful disaster of 1909, and others were sold by old Messina families brought to destitution by the catastrophe. Delightful fittings for writing-desks are found in this shop, also rare pieces of brass and copper, and volumes of the poetry of the Brownings, bound in soft leather and in vellum.

ARTICLES OF CLOTHING

Among the favorite haunts of the American woman is the embroiderer's shop. There is a Florentine who has a place on the Lung Arno, and a second shop on the via Curtatone, but the knowing ones claim that in her third shop, on the via Fossi, upstairs, the prices are much lower than in her other establishments. Negligees of a fine material, perfectly embroidered and generous in design, with a monogram, can be bought for from 15 to 20 lire. (A lira equals twenty cents.) Neckwear and handkerchiefs, lingerie and blouses, suits and frocks are all there, bewildering in array and temptingly low in price. The soft-voiced proprietress will also carry out any idea or design suggested by a customer, and it will be beautifully done in an astonishingly short time.

Nowhere in Europe can such thin, white chamois gloves be purchased as in Florence. They resemble suède even after many washings, and they cost 3 lire a pair.

WARES NATIVE TO ITALY

In a funny little shop not far from the Pitti Palace ordinary old eye-glass and spectacle cases may be re-covered in brown leather, wonderfully tooled in a gold design with a tiny monogram in gold letters, and harmoniously lined—all for 3 or 4 lire each, though they look worth as many dollars. Here paper-bound copies of books, and photographs to illustrate them, are beautifully bound in leather and exquisitely tooled.

The so-called Roman lamps can be found in Florence for 6 lire and up. They burn olive oil, make a pretty flame, give no odor, are things of loveliness on the dinner-table, and are exceedingly handy to light cigars. The Italians of the humbler class carry about with them in cold weather small charcoal burners, called *scaldini*, that resemble little baskets. They are made of a cheap pottery or of brass. The brass ones are sometimes pierced or embossed with the Medici or Strozzi arms or designs of small plants. The brass *scaldini* costs from 13 to 15 or 16 lire, according to the amount of decoration.

Cantagalli ware, native to Tuscany, is both tempting and cheap. The tea things are especially hard to pass by, and if one dares afford the space in one's luggage to slip in a few cups and saucers or some *bambino* plates, it is a cause for sound rejoicing when they arrive in America safe and whole.

A ROOSEVELT IN FLORENCE

There is a man in Florence who has sold many a carved-wood frame, a bellows, or piece of furniture on the strength of a smile and his remarkable resemblance to Theodore Roosevelt. His wood-carving shop is near Casa Guidi, and when an American comes up the street, he dons a pair of spectacles, shows his teeth in a brilliant smile, and appears in his doorway. The unwary American stops, gazes in amazement at the double of the ex-president, laughs, and ends by entering the shop and buying.

The crowning joy of the ride up to Fiesole is the little shop beyond the entrance to the Roman theatre where real Tuscan straw is sold. It is made up in many enticing forms—hats, fans, and baskets in all colors and shapes, and all exceedingly reasonable in price.

WHERE TO TEA

The places for afternoon tea in Florence are legion, good, and inexpensive. There is one on via Tornabuoni where, in the season, music plays gaily and the flower-decked balconies are crowded with Florentines and foreigners. Here one has tea and two or three delicious cakes for half a lira or so. Another soul-satisfying place to tea is upstairs in the curious Arte della Lana, or the old guild hall of the wool weavers of the thirteenth century near Or San Michele. An enterprising Englishwoman has fitted up several rooms most artistically and in a manner suited to the queer old building, and the tea and cakes are excellent.

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because of its authoritative and impartial information on fur-bearing animals.

For *you*, this book has a wealth of fur truths that you have a right to know—facts that will enable you to make an intelligent selection and get the utmost for your money, whether you buy your furs from us or not. It tells what furs wear longest, how to distinguish quality, color effects and texture of furs, costly furs and their substitutes, trade names and their corresponding English names and many other facts of dollars-and-cents value to every woman who anticipates the purchase of becoming furs.

More than this, it is an authority on the latest correct fur styles, illustrating a large, delightful variety of dainty exclusive models. There are furs here to suit every individual and every pocket book.

Surely, this helpful fur-purchasing guide, which costs thousands of dollars to produce, is worth three cents to you—just the postage. Send stamps and ask for Albrecht's "Fur Facts and Fashions, No. 15."

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This label in furs is a distinguishing mark of quality, your guaranty of genuineness, your assurance of satisfaction.

Today it represents the highest development in the designing, manufacturing and tailoring of fine furs. You see, the Albrechts have been furriers for six successive generations—200 years back. The present firm of E. Albrecht & Son was founded in St. Paul 58 years ago on a bed rock of reliability—on the principle that you have a right to know what you get for what you pay.

To show that Albrecht Furs cost no more than the commonplace kind, we illustrate here,—

Albrecht Model 28 and Winona muff, Blended Muskrat - - **$48.00**

Transportation prepaid on cash orders. If, perchance, furs you buy from us are not satisfactory, your money, less shipping charges, will be promptly refunded.

The Albrecht principle underlying every transaction is to insure entire satisfaction so as to perpetuate our trademark.

Ask any bank or mercantile agency about our responsibility. Possibly we can refer you to wearers of Albrecht Furs, whom you know. We have thousands of pleased patrons in all parts of the country.

We want a live merchant in every town to help us supply the demand for Albrecht Furs. Write today.

E. ALBRECHT & SON, *Founded 1855*

SIXTH AND MINNESOTA STS., STATION F, SAINT PAUL, MINN.

"A CARAVAN *from* CHINA COMES"

A china lamp from China

And Brings to a Fascinating Curio Shop in New York Some of Its Unique Treasures

RARE are the lamps, jardinières, and objects of art from China that are to be found in a Chinese shop on Fifth Avenue. Importers of beautiful or unique articles seldom show more than one or two of a kind, so that some of the most wonderful art objects can not be duplicated. The articles shown on this page, however, are examples of attractive importations duplicates of which may be had. The lamp pictured at the top of the page is of Chinese porcelain on an ebony stand, and both in coloring and design it is very lovely. The background is of an ivory tint with roses, birds, and foliage rioting over it in a wonderful blending of rose, blue, and green. Price, $18. The shade is of ivory-tinted silk in an Empire shape, painted in a Chinese design to match the china and repeating the charming color scheme. Ivory silk fringe finishes its lower edge. Price, $14. This lamp, from the ebony base to the top of the shade, measures eighteen and one-half inches. Many other lamps of equal charm are to be had for about the same cost as this one.

The jardinière shown in the middle of the page is of a ware known as Canton Medallion. It is in the gay, attractive coloring that is typically Chinese. Such a jardinière may be used in rooms of almost any character except where a period is strictly observed. This one is nine inches high, and measures eight inches across the top.

Canton medallion jardinière that will fit into most schemes of decoration; $8

A novelty for the bedside table is the hooded candlestick photographed below. It may be bought in either the bright green, glazed china or in the canary-colored china so much used in the east. The advantages of this particular design lie in the firm base, the conveniently shaped handle, and the hood which extends a bit over the top as well as over the sides to protect the candle flame.

The hooded bedside candlestick is a china article of many advantages; $1

A novelty in china is the wicker tea-basket pictured at the bottom of the page. This is lined with a soft material and is divided into compartments for a teapot, two cups, and two saucers. For traveling, or for a room where a tea-table is not kept, such a compact little basket would be most useful; and it would make a most charming gift. The teapot and cups and saucers are in Canton Medallion; the cups are the usual size, and the pot holds somewhat more than two cups.

Another Eastern importer makes a specialty of fine oriental rugs, which may be purchased at comparatively reasonable prices. As few people are connoisseurs in judging rugs, it is necessary for them to have confidence in the firm from which they buy. A large assortment of rugs, measuring four by six feet, ranges in price from $35 to $50. No two patterns are just alike, but in all of them the colorings and designs are excellent. A Kurdistan, for instance, of the measurements given above, is priced at $45.

Tucked in a basket comes a Chinese tea service for two; price, $2.50

Vogue's Shopping Department is always ready to execute for you, without charge, any purchasing commission which you may send it. It will buy for you any articles editorially mentioned or advertised in Vogue, and also any other desired article, provided it can be obtained in New York City, Paris, or London. Simply enclose cheque or money order to cover the cost of the articles. Should a balance remain after purchase, it will be refunded. Except by special arrangement, articles can not be sent on approval.

Haviland France } Stamped on White China

Haviland China

Stamped on Decorated China { Haviland & Co Limoges

110 Exclusive Decorations in Open Stock. Dinner Sets, 112 Pieces, $25 to $1200
Breakfast, Luncheon, Tea, and Chocolate Sets.
Service Plates.

ROCK CRYSTAL AND ENGRAVED GLASS
COMPLETE TABLE GLASS SERVICE SETS
ELECTRIC LAMPS, TEA TABLES, CLOCKS, BRONZES.

Haviland & Co

11 East 36th St. - 10 East 37th St.
NEW YORK CITY

The slight bend of the eye holds it away from the fabric and prevents its being punched and torn.

Perfect Fastening

A perfect gown demands a perfect fastening. Prevailing fashions dictate that the lap must be flat—a requirement met by the hook and eye that's flat. They make the lap look like a sewed seam.

Doric
Hooks and Eyes

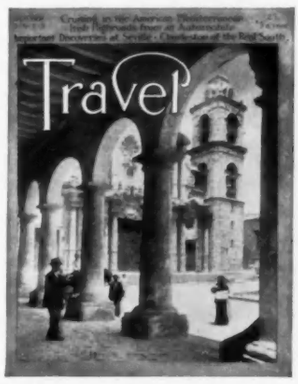
Trade Mark Reg. U. S. Pat. Office. Pat. Feb. 11, 1908.

The kind that's flat. Made in four standard sizes, both black and white. No. 1 Small. No. 2 Medium Small. No. 3 Medium. No. 4 Large. Guaranteed not to rust or stain.

Send name and address and that of your dressmaker with 2c postage. We will send full 10c card. State size and color.

STERLING PIN CO., Derby, Conn.

Doric Hooks and Eyes are only one-third as bulky as "fishhook" hooks.



The Charm of Travel

Does not cease with the end of vacation days. With indoor hours it is all the keener. You can still dream of pleasures past and plan delights to come. And although a stay-at-homer, you can always be a citizen of the world. Each month you are included in a "personally conducted tour" to some fascinating city or out-of-the-way corner you have always wanted to see.

YOUR FALL TOUR IS READY IN OCTOBER

The Magazine That **Travel** *Takes You There*

First you will visit Charleston of the Real South—city of tradition and romance—then cruise in the American Mediterranean among the kaleidoscopic West Indies—see Panama from the Ship's Deck—and travel further South from Buenos Aires to Valparaiso, across the mighty Andes. Or perhaps you would prefer a leisurely tour of Irish Highroads in an Automobile; or visit the Syrian coast; or witness some new Discoveries in Seville. It is all here—and more—in an itinerary brimful of good features—the sparkling pages of October TRAVEL.

25 Cents the Copy *$3.00 per Year*

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The Products of the

Geneseo Jam Kitchen

are known for their flavor and purity, uniquely put up, and are on sale at leading grocers. They are made by clean people in a sanitary kitchen and are

APPETIZING and DELICIOUS

Clover Honey gathered by the bees when the fields were white with clover, **11 oz. Jars.** **$4.25 per dozen**

Jams and Marmalades in Globe Jars
Strawberry, Raspberry, Plum, Grape, etc.
$3.50 per dozen
Grape Fruit Marmalade, Apricot Marmalade,
$4.00 per dozen

Cowbell-Shaped Glasses filled with delicious Currant, Quince, Grape Jelly, etc.
$3.50 per dozen

Inquire at your grocer or write for my illustrated folder describing these and other goods

MISS ELLEN H. NORTH
GENESEO, NEW YORK

GRACE of line, beauty of material, and individuality mark the costumes made by Mlle. Jaqueline.

This charming creation, designed for the intimacy of the home, is only one of many models which show Mlle. Jaqueline's unusual handling of the elaborate tea gown.

You need not go to Paris—Paris comes to you at Maison Jaqueline.

20-22 East 46th Street, opposite Ritz-Carlton, New York

You Are Thirty

Your skin is still soft, fine and of velvety whiteness. To keep it thus beautiful you must anoint it every night with

CREME DE NUIT
du Dr. Dys.

This new cream is especially made to nourish the skin tissues during the night, though it must not be left on the face all night. Should your skin show a tendency toward dryness, it will very quickly be refreshed and rejuvenated through its application.

When applying the **CREME DE NUIT** be sure to insist on those parts of the face showing a tendency to lines. After two minutes' application, wipe off what the pores have failed to absorb and **USE NO POWDER AFTERWARDS.** **JAR OF CREME DE NUIT, $2.50.** By mail, **$2.60.** "PLUS QUE BELLE," the booklet of the hour, sent free.

V. DARSY, Dept. "V," 14 West 47th Street, NEW YORK
Dr. Dys' SACHETS DE TOILETTE and other preparations

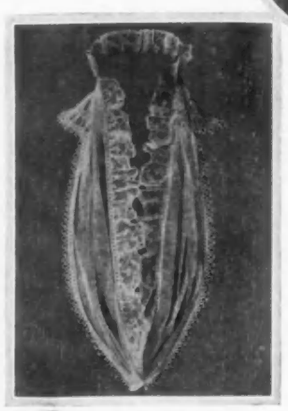
FRILLS *to* SELL

SELDOM has there been a time when frills played a more important part in fashion. And a very charming and becoming mode it is, several of the newest examples of which are shown on this page. First comes a flat fichu of net and lace with a trimming row of pearl buttons down the front; below it are two more with upstanding frills which show a pretty and different way of combining washable net and Valenciennes laces. Any one of these fichus would make a lovely finish to the open-necked blouse or gown that is so popular just at present.

Below is seen a sturdy type of linen collar and cuff set that would look well with a morning dress or with a school frock. These are hand-made and prettily made of excellent materials.

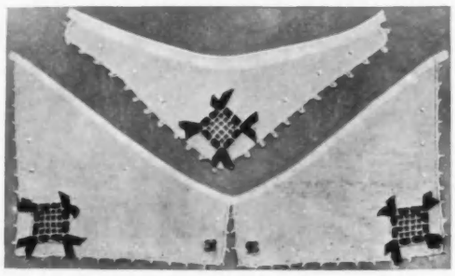
At the bottom of the page are shown the newest forms that frillings by the yard have taken. The first is a dainty, pointed lace design, and the last a *point d'esprit* pattern with a straight edge; a wider width than the one illustrated can be obtained for $1 a yard. The middle piece shows three superimposed layers of malines; it comes in both black and white, and is good for mourning wear.

A flat fichu to grace the open neck of a frock; price, $5.95

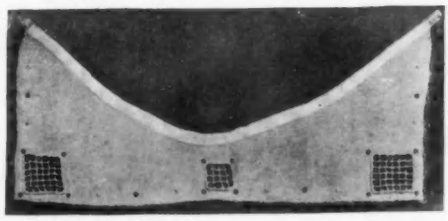


This pretty dress finish is made of net and laces, and is priced at $5.75

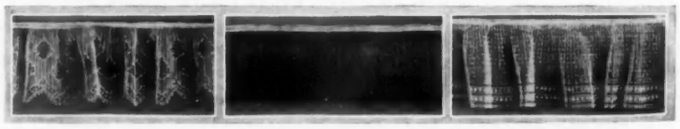
A frill for outlining the bare throat is made of dotted net and lace; $3.50



A good $2 investment is this hand-made set of linen collar and cuffs, that may or may not be run with black velvet. The slashing of the collar makes for better fitting



The collar of a similar set to the one described above, and also priced at $2. It is attractive when partly embroidered in blue



New rufflings by the yard: a lace design, 2 inches wide, $1; three bias folds of malines, 38 cents; "point d'esprit," 1½ inches wide, 75 cents

"The Crowning Attribute of Lovely Woman is Cleanliness"

The well - dressed woman blesses and benefits herself—and the world—for she adds to its joys.

Naiad Dress Shields

add the final assurance of cleanliness and sweetness. They are a necessity to the woman of delicacy, refinement and good judgment. **Naiad Dress Shields** are hygienic and scientific. They are **absolutely free from rubber** with its unpleasant odor. They can be quickly **sterilized** by immersing in boiling water for a few seconds only. The only shield as good the day it is bought as the day it is made.

Made in all sizes to fit every requirement of Woman's Dress. At stores or sample pair on receipt of 25c. Every pair guaranteed.

The C. E. CONOVER CO., Mfrs., 101 Franklin St., New York

The

Schwartz Corset

Mme. Schwartz has returned from her annual trip abroad and is now showing the latest novelties in corsets. Her new models for Autumn are *now* on view. *Mme. Schwartz personally supervises all fittings.*

The new boneless silk tricot

MME. S. SCHWARTZ, *Corsetiere*

Now 11 East 47th Street, New York

formerly 12 West 30th Street

Everlastik

Trade Mark Reg. U. S. Pat. Off.

"The Garter Web that Out-lasts the Corset"

The secret is in our new exclusive process (patent applied for) of weaving EVERLASTIK. It makes the rubber strands so that they can't slip back after being cut by the needle in sewing. EVERLASTIK keeps its "life" and "stretch" indefinitely, holding the stockings up snugly without unnecessary pull on the corsets.

Tell your corset dealer you want corsets equipped with supporters of EVERLASTIK. Its use by the corset manufacturer indicates that he has improved his product and that he is always striving to give you utmost value in his corset. The following corset and hose supporter manufacturers use EVERLASTIK:

BENJAMIN & JOHNES, Newark, N. J.; DOMINION CORSET CO., Quebec; VAN ORDEN CORSET CO., Newark, N. J.; OTTENHEIMER & WEIL CO., New Haven, Conn.; GEORGE FROST CO., Boston, Mass.; C. J. HALEY & CO., New York City.

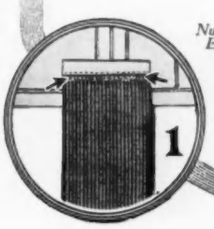
Hose supporters of EVERLASTIK are sold by progressive dealers. If yours hasn't them, send us his name and 25c for a trial pair. Good dealers also sell EVERLASTIK by the yard.

EVERLASTIK in wide widths is used by leading corset makers as gores, insets, bands, etc. It materially lengthens the life of the corset.

We also make Hub Brand Lisle Web in all widths and sizes for practically every purpose for which lisle elastics are used.

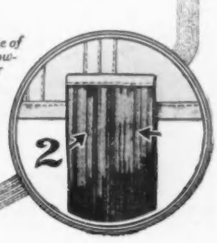
HUB GORE MAKERS (*Established 1883*), Boston, Mass.

Makers of HUB GORE *for Shoes*



Number 1 is a piece of EVERLASTIK with the rubber strands cut by a needle in sewing. Note that strands have not slipped back—web is so woven that they cannot.

Number 2 is a piece of ordinary elastic showing how the rubber strands begin slipping back when cut. This soon leaves the web flat and dead. From actual photographs.



Sumptuous model Fur coat. Can be copied in either Baby Caracul, Baby Lamb, Mole, Hudson Seal, or Ermine.

BERGDORF and GOODMAN CO.
TAILORS. DRESSMAKERS. FURRIERS
32 West 32nd Street, N.Y.

Our exhibition of Suits, Gowns, Wraps, and Furs have been carefully selected from the best coutouriers of Paris

If you are not in New York we will make you a perfect reproduction from a fitted lining. Write for details.

A COLLECTION *of* KNICKKNACKS

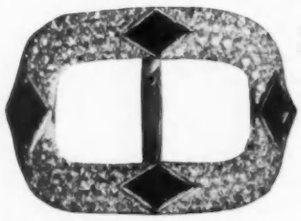
Important Out of All Proportion to Their Size Are the Articles Stored on the Notion Counter of a Department Store

A satisfactory "go-between"—price, 75 cents a pair

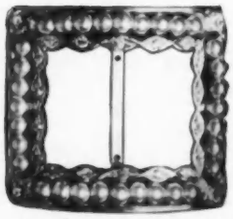
Sets of slides for 10 cents to clasp lingerie ribbons

Blue china buttons with pink and blue roses, 60 cents a dozen; rhinestone buttons for $1 a dozen

Glass buttons in any color for 48 cents; and glass buttons set with china medallions for $1.75 a dozen



In this year of fancy footwear, 1913, a slipper without a buckle would be an anomaly; a pair of jet and rhinestone buckles sells for $16



Slipper buckles, four-square, set with rows of pearls about a line of rhinestones, and cornered in larger rhinestones, are priced at $15 a pair

A most satisfying cache of black hair-pins, long and short, large and small, sells for 15 cents

One-inch garter elastics shirred with ribbon are priced at 75 cents a pair for lengths cut ready to use

To make assurance doubly sure a money-bag of mercerized cotton encloses an inner one of chamois. Price, 25 cents

Lengths of two-inch garter elastic covered with ribbon shirred with a ruffled edge sell for $1 a pair

A two-and-one-half-inch wash belting for 50 cents a yard has boning that may be slipped out on tub-day

BIEN JOLIE
CORSETS & BRASSIERES

FOR giving perfect relaxation to the figure — delightfully free and supple — the *Grecian-Treco* is incomparable.

This knitted and boneless corset gives those lithe flowing lines so much desired, yet yields easily in every direction, permitting unhampered comfort and freedom of movement.

The Grecian-Treco has an individuality all its own, and a perfection of figure moulding excellence not obtainable in any other corset. In many beautiful styles, $5, $7.50, $10 to $25. Front lacing styles, $7.50 up.

THE *Bien Jolie Brassiere* perfects your figure outline by dispelling every vestige of a wrinkle in your corset or undergarments.

The graceful contour so imparted, enables you to wear your gowns with a greater degree of comfort, style and shapeliness.

In many new and beautiful styles—every model expressing correctness of design and perfection of workmanship. In all boned models, we use Walohn boning, flexible, light and washable. Prices, 50c., $1, $1.50 to $12.

If unable to obtain Bien Jolie Corsets and Brassieres from your dealer, write us and we will see that you are quickly supplied through a Bien Jolie dealer.

Send Post card, giving dealer's name, for Book of Styles

BENJAMIN & JOHNES - - 60 Bank Street - - NEWARK, N. J.

Susanna Cocroft's Facial Exercises

"My exercises do for the face as much as my physical culture has done for the health and figures of 65,000 women. The results are *marvelous*. I can enliven and rejuvenate your face in just six minutes a day, to an extent you now believe impossible. The work of this course is in charge of my nieces, whose photographs are shown here. They have been fully trained by me. My personal advice is always available to you."—*Susanna Cocroft.*

Make Your Hair Glossy and Abundant

by learning just a few scientific rules to follow that are just as easy as the things you are doing.

Study Your Face and if you have any of the ailments mentioned on the coupon, mark X opposite the defect and write to us. We will help you.

Keep Your Skin Clear and Smooth

Why should not the skin of your face be as smooth as that of your body?

Keep Your Hands and Feet Dainty

attractive and free from blemishes. These bespeak culture and refinement.

Keep Young

Do not allow your facial muscles to droop, or your skin to wrinkle, grow sallow or disfigured. We cannot all have beautiful features—but we can each make the most of our attractions, of our best points.

6 Minutes a Day

We can show you marvelous results with only six minutes a day. It takes no longer to do the right thing than the wrong one. But KNOW the right way. Do not experiment. Fully one-third of our pupils are sent to us by former pupils. Our pupils look 10 years younger. Write for our FREE booklet explaining the course for self-improvement. **Write today.**

Tell us of any other defects not mentioned here.

Sagging Facial Muscles
Wrinkles
Tired, Weak Eyes
Crow's Feet
Pouches Under Eyes
Thin Eyelashes
Thin Eyebrows
Double Chins
Flabby, Thin Neck
Pimples
Blackheads
Sallow Skin
Freckled Skin
Dandruff
Thin Hair
Oily Hair
Dry Hair
Tender, Inflamed Feet
Catarrh

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EXTRA QUALITY
TRADE MARK
DUNLAP & Co.
N. Y.
REG. U.S. PAT. OFFICE

Millinery styles that reflect character, distinction and originality.

178-180 FIFTH AVENUE NEW YORK

Luxurious Brocaded Silks

Many of the most beautiful dresses, costumes and wraps for fall will be made of brocaded silks. These luxurious fabrics have a most important representation among

CHENEY SILKS

for the present season. Cheney Satin Brocades and Crêpe Meteor Brocades are unusually desirable for the more elaborate toilettes, because of their quality and the artistic application of the brocade effects.

The fashionable colors, too, permit one the widest range of choice.

Cheney Silks are of superior quality, and include practically every kind of goods made of silk—whether for dresses, millinery, decoration or upholstery, the haberdasher or manufacturer. Man or woman. Ask for them by name.

CHENEY BROTHERS
Silk Manufacturers
4th Ave. and 18th St., New York

VIENNA PARIS LONDON

Leota Hebard

8 East 37th Street *New York*

Next door to Tiffany's

Models of
Gowns, Suits and Hats
for all occasions—also to order.

Assisted by Madame Jane Formerly 20 East 46th St., New York

THE BOSTON SHOPS

CONCEALED in the red flannel polishing cloths which serve as petticoats for the dolls shown at the right are a small scrubbing-brush and two wooden spoons or mixers which serve for feet. The aprons are of metal cloth to be used for scrubbing enameled ware and the arms are bottle brushes. The shawls are for polishing brass, and the hoods for polishing silver. The articles vary slightly in the two different styles of dolls. One doll holds a sink brush, and the other a nutmeg grater. These household dolls are imported, and are happy finds for gifts at a kitchen shower or as offerings upon a wooden wedding anniversary.

Industrious dolls that scrub and brush and polish. Price, $1 each

A traveling case, beautifully made by hand, is shown in the middle of the page. It is of white silk grosgrain ribbon printed with a delicate, pink, rose design. It is bound in pale blue satin ribbon which is feather-stitched on, and is lined with white flannel. The case contains three bolts of polka-dotted satin ribbon in delicate pink, blue, and white, a pair of scissors, one bodkin of silver and one of ivory, an assortment of fancy pins, and various sizes of safety-pins. The hair pins, which are caught in lamb's-wool, vary from large, strong ones to small, invisible ones. The case can be packed in a small roll and will fit conveniently in a small traveling bag.

A most resourceful traveling companion for $3.50

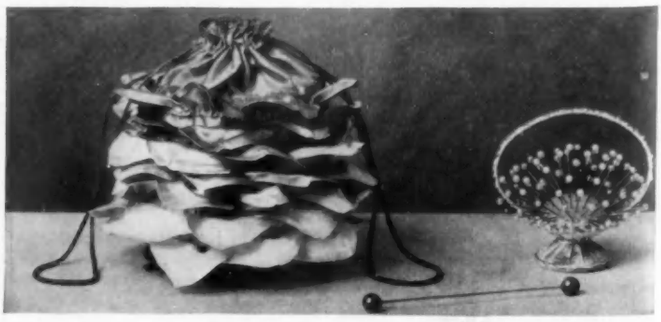
The vanity bag shown at the bottom of the page is made of rose-colored satin which shades from a deep rose at the bottom to pale pink at the top. The lower part of the bag is fashioned like the petals of a rose, and each petal is carefully hemmed by hand. In the bottom is a mirror around which loops of narrow, shaded, green ribbon are put to form the frame. The top, of rose-colored satin, lined with white satin, is edged with narrow, tarnished gold lace, and drawn up with a gold cord. The bag comes also in shades of yellow.

The attractive little favor basket shown at the lower right of the page is made of Dresden silk ribbon with a handle of light blue satin ribbon, briar-stitched in pale green and dotted with pink French knots. It is pierced with dozens of pearl-headed pins in various sizes.

A short pin for fastening a nurse's cap has a double head. The head on one end is adjustable so that it may be fitted on after the pin is put through the cap. It is made of 14 carat gold.

Numbered among the popular Japanese stuffs shown in the Boston shops are the higher quality of crêpes. One that is almost like woven lace makes charming blouses and is particularly lovely when used with baby Irish or Cluny lace. It requires no starching nor ironing, and is very light in weight. It comes in white only, is 30 inches wide, and sells for 50 cents a yard. At 75 cents comes a fine, plain crêpe which has colored hair-line stripes. Traveling blouses in these attractive materials are most comfortable, and they are practical as well.

Printed Java bedspreads that serve charmingly as couch covers come in a variety of designs and may be had in blue and white, green and white, or in almost any other color combination. They measure 2 by 3 yards, and sell at $4 and $5 each; the price depends on the design, size and quality being the same.



A rose-petaled vanity bag with a mirror for a heart, $12; a novel, two-headed pin especially useful for a nurse's cap, $6.50; and a favor basket bristling with pearl-headed pins, $1.75

The
VOGUE
In
Complexions

is the clear, smooth, transparent skin and the fresh, natural coloring attained through using

Maxine Elliott Toilet Soap

To convince you of its purity and rare cleansing qualites we will send

Four Trial Cakes Free

on the receipt of 10c in coin, postage stamps or parcel post stamps, to pay packing and postage.

Made in this assortment:

Buttermilk and Roses
Buttermilk and Violets
Buttermilk and Glycerine
Buttermilk

Address Swift & Company Chicago, U. S. A.

The Dressing Room
I want to thank you for the most satisfactory Corset I have ever worn
Cordially
Alice Cook

La Forme Naturelle

The Rose Lilli Corset perfects it.

Lower bust, longer skirts, fewer bones, thinner fabrics characterize the new models—one for every figure.

Several Important Features Contributed by the most Noted Corset Designer of Europe.

Write or call. Brochure on request.

Mme. Rose Lilli

Corsetiere

15 West 45th Street, New York
Paris - Narragansett Pier

No. 339

Dainty Lingerie
Fine Household Linens

for Bridal Trousseaux

Our facilities for the preparation of Outfits of Lingerie and Linens are exceptionally adequate, and every detail as to embroidering, marking and laundering receives the most painstaking attention.

SPECIALS

No. 339—Empire Gown of fine nainsook, trimmed back and front with insertion and dainty embroidery beading; open sleeve, caught with bow of ribbon; sizes 14, 15, 16

$3.85

No. 340—Combination to match

$3.75

No. 341—Combination of fine nainsook, daintily trimmed with German Val. Lace insertion and medallions, close fitting drawers, joined at waist with fine embroidery beading; sizes 36, 38, 40

$5.25

No. 342—Night Gown to match Combination No. 341; square neck; a very charming garment; sizes 14, 15, 16

$4.75

Mail Orders Carefully Executed

No. 341

McGIBBON & CO.

3 West 37th Street New York

MODART CORSETS

"THE IMPROVED FRONT LACED"

Model N 631

See this beautiful new

MODART

FRONT LACED CORSET

With a wondrous long, sweeping back line and elastic inserts to insure absolute ease and comfort, this new model is admired by all who see it. There is a vast difference between the average corset and the MODART, especially between the average corset with the elastic sections and the new MODART model illustrated above.

MODART

Front Laced Corsets

are sold at high class stores throughout the United States and Canada.

MODART CORSET COMPANY

New York Office: 553 Fifth Avenue **Factory: Saginaw, Mich.**

Expert fitter in attendance

SILVER *from the* BOSTON SHOPS

EVERY nation of the past that has reached any degree of civilization has wrought ornaments from gold and silver, first for the adornment of kings and then for the decoration of churches. In the historical books of the Bible we are told that nomadic desert tribes carried the art of the goldsmith to a high state of perfection fifteen centuries before the commencement of the Christian era. Roman homes scintillated with silver in the days of Horace; Cicero speaks of a shipload of stamped silver; and so on, down to the present day, gold and silver have been prized for artistic purposes as well as for coin.

The Lincoln Pattern Silver; service plates, $470 a dozen; five-piece tea set, $180

The two pieces illustrated at the top of this page are of a type that will probably descend to posterity as the old Roman designs have descended to us. This is an entirely new design known as the Lincoln Pattern. The coffee- and teapots together with the sugar bowl, cream pitcher, and waste bowl are priced at $180. The bread and butter plates which go with this set measure six inches in diameter and sell for $250 a dozen; the dessert plates are 8 inches in diameter and are priced at $375 a dozen; the service plates measure 10½ inches in diameter and sell for $470 a dozen, and the entrée dishes sell for $48 each. The set is of a beautifully finished, heavy, sterling silver.

A TRINITY COFFEE-POT

A "trinity" coffee-pot which holds two cups of coffee is illustrated in the middle of the page. The cream pitcher which tops the pot is lined with gold, and into it fits a little sugar holder. The handle of the pot is of wicker, which never becomes hot and so makes the pot especially appropriate for an invalid's tray. In sterling silver the three articles sell for $33, and in a very good plate they are priced at $7.50.

A "trinity" coffee-pot supports a cream pitcher and a sugar holder. Price, $33

The combination creamer and sugar bowl shown at the left of the group at the bottom of the page are adapted for use on a breakfast tray, as the pitcher fits firmly into the top of the sugar bowl. These articles are of sterling silver with a plain, satin-finished surface.

In the middle of the group is a beautifully molded, sterling silver mayonnaise dish. This also is made with a satin-finished surface and is very heavy. At the right of this same group is a marmalade-jar holder made of pierced, sterling silver. It is just the proper size to hold the jar, and has a solid top which is made to fit snugly.

THE PROPER CLEANSING OF SILVER

Some interesting directions for the care and cleaning of silver are preserved with the church plate of Strusford in Dorsetshire, and are quite as important to-day as when they were written. They are dated June, 1737, and are headed "Directions to keep the Gilt Plate Clean from the Silversmith that made it." They are as follows: "Clean it now and then with only warm water and soap with a spunge. Then wash it with clean water, and dry it very well with a soft linnen cloth, and keep it in a dry place, for the damp will spoyle it." The instructions given by the silversmith who made the plate for Carlisle Cathedral in 1679 are equally interesting. He says: "Be careful to wipe it with a clean, soft linnen cloath, and if by chance there be any stains or spots that will not easily come off use a little water, the cloth being dipped therein, and so rubb the flagons and chalices from the topp to the Bottome, not crosswise, but the Bason and patens are to be rubb'd round wise, not acrosse and by no means use chalke, sand or salt." This can not be too strongly emphasized, for much old plate has been seriously damaged by excessive rubbing and the use of injurious cleaning materials. To Cripp's book on Old English Plate we are indebted for the above directions. He also adds: "The simple directions given above by Paul Lamerie and his brother silversmith are still as good a guide as those can wish for who value their old plate and silver gilt plate."

Vogue will buy, free of charge, on receipt of money order or check, any article mentioned in these Shops pages.

Cream pitcher and sugar bowl in one, price $13.50; a sterling silver mayonnaise dish for $18.50, and a pierced silver marmalade jar for $5

¶ Infants' Apparel

Reed Furniture and Furnishings *for the Nursery*

German China Novelty—Toys from Europe

MAISON

Josef

IMPORTERS

No. 8 East 46th Street, NEW YORK

OPPOSITE *the* RITZ-CARLTON

PARIS, France METZ, Germany

The

Infant's Shop

Devoted Exclusively to Every Requirement of the Little One

FROM "FIRST APPEARANCE" TO THE AGE OF FOUR

Fall and Winter Imports Now on Display

Illustrated Descriptive Booklet Forwarded on Request

Correspondence Invited

BERTHA

GOWNS

TROUSSEAUX

NOVELTIES FROM PARIS

17-19 West 45th Street

NEW YORK

Baby's first step Ankle Support Shoes

A shoe especially made to strengthen the ankles. This shoe is endorsed and recommended by New York's leading physicians, as the best corrective of weak ankles.

Children's Button Shoes, broad toes to afford comfort and ample room for the toes to spread and grow naturally.

Sizes 2½ to 6		Sizes 5 to 8	
Tan Russia and Black Kid	$2.00	Tan Russia	$2.00
Buckskin	3.00	Black Kid	2.00
White Canvas	2.00	White Buck	3.00

Larger sizes at proportionate prices

Frank Brothers

THE FIFTH AVENUE BOOT SHOP

224 Fifth Avenue (Between 26th and 27th Sts.) New York

The Home of Fashionable Footwear for Men, Women and Children

We have no agencies—Our shoes are sold only in our own shops.

THE CHARM OF THE LUXURIOUS EAST

IS IMPARTED BY

LAZELL'S

MASSATTA TOILET WATER

A DELICATE SUGGESTION OF FRAGRANT JAPAN

THE TRUE ORIENTAL ODOR IS WONDERFULLY APPEALING

SEND US TEN 2-CENT STAMPS to cover cost of mailing, and we will send you free a cake of Massatta Soap, a week-end package of Massatta Talcum Powder and a small bottle of Massatta Toilet Water.

LAZELL, Perfumer, New York

Mrs. Adair

SAYS: "The relaxing of the tired, wasted muscles of the face may continue unnoticed for some time before, with a rude awakening, we suddenly realize that we look older, that sharp wrinkles or flabby skin, are adding YEARS to our face.

"How to smooth out the insistent lines, overcome the drooping, heavy flesh, the mottled discolorations beneath the skin surface, becomes the problem of the hour.

"The fallacy of the steaming process, which extracts the natural oils from the skin, the old form of massage, which stretches and pulls the skin from the tissues, or the method of skin 'tightening,' in which actual reefs are taken in the skin, is today recognized by all.

"The GANESH STRAPPING MUSCLE TREATMENT, practised exclusively at my New York, London and Paris Salons, consists of a gentle strapping and patting which circulates the blood in the head and face, raising the flabby muscles into place and bracing them.

"Lines and wrinkles disappear from the face, neck and shoulders by thus simply tightening the muscles, for there can be no slackness or puffiness of the skin. Instead, the youthful shape and appearance of the face is promptly and completely restored.

"It is important to mention the GANESH EASTERN MUSCLE OIL, the nearest to the natural oils of the skin ever produced, used in conjunction with the Strapping Muscle Treatment, which could not be as effective without its stimulating and nourishing aid."

NOTE: The Ganesh Strapping Muscle Treatment is given at Mrs. Adair's New York Salon for $2.50. Courses at a reduction.

The GANESH MUSCLE OIL is sent by mail with comprehensive directions for use at home, on receipt of price. $5.00, $2.50, $1.00 per bottle.

A Few Other Ganesh Preparations and Their Uses:

FOR LOOSE SKIN AND EYE PUFFINESS
GANESH EASTERN DIABLE SKIN TONIC, $5, $2, 75c, splendid skin tonic, tones and strengthens; enables skin to withstand hot rooms, cold winds and sun exposure; good for puffiness under the eyes.

FOR CHAPPED OR ROUGHENED SKIN
GANESH EASTERN BALM CLEANSING CREAM, $3, $1.50, 75c, unequalled as a face cleanser and skin food; good for the most sensitive skins.

TO WHITEN A DARK SKIN
GANESH LILY LOTION, $2.50, $1.50, removes tan, sunburn, collar lines, etc. Makes skin white and firm.

FOR INCREASING SIZE OF NECK AND BUST
GANESH JUNO, $2.25, $1.25, if gently rubbed in night and morning, will increase size and firmness.

TO REDUCE THE DOUBLE CHIN
GANESH CHIN STRAP, $5, $6.50, will restore the lost contour, removing lines from nose to chin, and eradicating flabbiness around neck and chin.

FOR THE FOREHEAD LINES OF AGE
GANESH FOREHEAD STRAPS, $5, $4, will remove the lines on the forehead, also on corners of eyes.

A CONVENIENT BOX CONTAINING EVERY NEEDFUL
GANESH BEAUTY BOXES, $35, $25, $5, for the tourist or for the boudoir at home; contain many GANESH Preparations; compact, safe and handy.

KINDLY HAVE CHEQUE ACCOMPANY ORDER
You are requested to send for Mrs. Adair's interesting Lecture Booklet and her complete price-list, descriptive of all Treatments and Preparations.

557 Fifth Avenue, New York
TELEPHONE 2839 MURRAY HILL
LONDON: 92 New Bond Street, W. **PARIS, 5 Rue Cambon**

Exact Size Regular Bottle

Send for Miniature Bottle 20 cents

Only 20 cents brings you the fragrance of a thousand blossoms. A miniature bottle of the rarest perfume made. So delicate and exquisite—*it is impossible even to imagine the delightfulness of this perfume until you get its amazing odor.* The freshness of dew-covered blossoms. Unquestionably the most perfect perfume ever produced. Made without alcohol. The actual fragrance of the flowers themselves.

On this offer we give you an opportunity to secure our famous miniature bottle of Flower-Drops, any one of three odors—Lily of the Valley, Violet or Rose for only 20 cents. We make this offer to show you how exquisite is this flower perfume. The acme of elegance. A wonderfully subtle fragrance that lingers in the memory. *Different from any perfume you have ever known before.*

Rieger's Flower Drops
Trade Mark Registered

Here is the dainty Miniature Bottle (exact size) which you get for 20c if you send at once. Write now.

Write Today To take advantage of this miniature bottle offer merely state in a letter "send me miniature bottle," name odor you want and enclose 20 cents in stamps or coin. DO IT TODAY. *Send us name of your dealer.*

Larger Bottle Offer If you wish the larger bottle shown here in handsome hand-turned case, long glass stopper, send $1.50, check, stamps or money-order, or call at your dealer. Money back if you are not pleased.

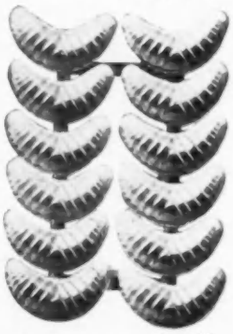
PAUL RIEGER, 116 First Street, Dept. 2187 San Francisco
Paris New York San Francisco

VOGUE'S WINTER FASHION NUMBER ON SALE OCT. 27th

SHAPING *the* COURSE *of the* DINNER

A GREAT deal of thought and ingenuity are expended on table decorations and dainty service, but no less care must be exercised in the preparation of foods for the table so that they may be served in a consistently dainty form. The saying, familiar since time immemorial, that a thing "looks good enough to eat," gives the valuable hint that food must not only be good, and taste good, but must look good as well.

A chanticleer which boasts influence over the destiny of an ice. Price, $3.50



A dozen ways of molding the growing ambitions of pastries. Price, $1.10

A fish mold is complete even to fins and scales. Price, $1.50

"THE MOLD OF FORM"

The chanticleer mold shown at the top of this page is intended for ices, but it may be used for all sorts of jellies and jellied viands as well. It is made of galvanized tin in two parts which, when filled, are held together by three clamps which are easily removed when the contents are ready to be served. If the mold is used for an ice, it should, when the ice is ready to be served, be quickly plunged into hot water, and placed on the plate before the clamps are removed. The large mold, holding a quart or more, may be had for $3.50, and individual ones, like that shown at the upper left of the group at the bottom of the page, are 65 cents each.

Below the chanticleer mold are shown twelve individual, fancy cake molds, made of galvanized tin and firmly banded together. They are much more easily handled than are separate molds. The fish mold illustrated is of galvanized tin, and may be used for any sort of fish in aspic.

Of the articles illustrated in the group at the bottom of the page, the four individual molds with open tops may be used for ices, frozen desserts of any kind, or jellied foods. They are particularly appropriate for molding desserts to be served at card-parties, as they are in the form of hearts, clubs, spades, and diamonds. The heart-shaped molds are also very nice to mold desserts for Valentine day entertainments or for an engagement party.

The convenient little device shown at the right of the group at the bottom of the page takes the place of the old-fashioned pastry bag, and has the advantage over a cotton bag of being very easy to clean. Any one of the twelve little forms shown with it screws into the nozzle of the syringe, and each one sends forth a different shaped article. The syringe may be used for pastry, icings, potato puff, or any vegetable paste, as well as whipped cream.

TO CUT CANAPÉS

The seven galvanized tin forms at the lower left of the group are canapé cutters—each one in a different shape. A most appetising *hors d'œuvres* is made by cutting stale bread in quarter-of-an-inch slices and shaping it with canapé cutters. To do this, toast the bread on one side and spread the untoasted side with butter worked creamy and seasoned with anchovy, and then cut it in the desired shape. Cover each piece with a one-third-of-an-inch slice of tomato cut in the same shape, and spread the tomato with mayonnaise dressing sprinkled with the yoke of a hard-boiled egg which has been forced through a potato-ricer, and the finely chopped white of a hard-boiled egg. Garnish around the edge with a ring cut from green pepper, and in the center with a piece of olive and a sprig of celery. Besides cutting such things as the *hors d'œuvres* described, the canapé cutters may be used for cutting sand tarts or ginger-snaps for afternoon tea service. The use in the kitchen of these little utensils will add much to the appearance of a luncheon or a dinner table.

Small way-stations at each of which an ice, a pastry, or bits of bread change forms. Forms at left, 50 cents each; syringe and forms at right, $2.25

It Keeps After Opening

A tempting relish having the true tomato taste

BLUE LABEL KETCHUP

Vine ripened tomatoes, from selected seed, grown under our personal supervision, carefully handled in sanitary kitchens, same day as picked; cooked but lightly so that the natural flavor is retained; seasoned delicately with pure spices; placed in sterilized bottles—this is Blue Label Ketchup.

Contains only those ingredients Recognized and Endorsed by the U. S. Government

Our other products, Soups, Jams, Jellies, Preserves, Meats, Canned Fruits and Vegetables, you will find equally as pleasing as Blue Label Ketchup.

"Original Menus" is an interesting booklet, full of suggestions for the hostess and busy housewife. Write for it today, giving your grocer's name and mentioning this magazine.

Curtice Brothers Co.
Rochester, N. Y.

A Knitted Coat has *more uses* than any other garment. It's an integral part of the well-rounded wardrobe.

Marinette
The Aristocrat of Knitted Coats for Men, Women and Children

curves, chums and conforms with your figure—gives it the slim-and-trim lines of youth—affixes the *distinction* of the worldling to you.

Pure worsted—knitted-to-shape—full-fashioned—soft and elastic—hand-finished—everlastingly shape-keeping.

Four hundred separate styles for Men Women and Children retailing from $3 to $15 at all best shops. Silk Coats, $20 to $75. Send a postcard for the name of a dealer near you and for our fascinating Book "F."

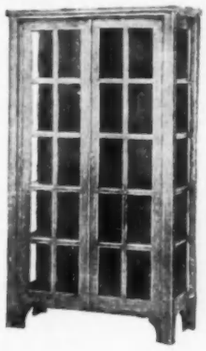
Marinette Knitting Mills
Marinette, Wisconsin

LEAVENS FURNITURE

¶ Repeated orders from satisfied customers and their frequent letters of commendation place Leavens' Made Furniture in a class by itself. It is furniture that meets every requirement of the particular purchaser. A large variety of styles, all good, and each purchaser's individual taste in finish, insure the measure of satisfaction that has resulted in a marked increase in sales during the past year.

¶ Leavens' Made Furniture is designed on the plain, simple lines that give style and character. It is strong but not clumsy. Each piece has individuality. An inspection of unfinished stock in our warerooms shows how good is the material, and how honestly it is built. It is finished to your order if so desired.

¶ A package of over two hundred prints and a color chart will show you possibilities for every room in your house. Send for them.

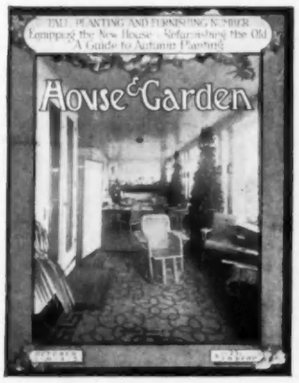


William Leavens & Co.
MANUFACTURERS
32 Canal St., Boston, Mass.

Just At The Time When You Need It

Comes This Beautiful Special Number of

House & Garden



JUST at the time when you are planning to refurnish and redecorate your home for the Winter—and when your garden needs careful consideration for the coming year—the big special "Fall Planting and Furnishing Number" is ready for you—crowded from cover to cover with happy hints, pleasing illustrations, and practical suggestions.

You will possibly spend $25, $50, or $100 on a singl room. The trifling outlay of 25c. for this magazine may save you many dollars of this amount.

And in little things about the home, its economy and helpfulness are just as apparent.

A Few of the October Features

For the House: Furnishing the New House—Hiding the Unsightly Radiator—Distinctive New Furnishings—Refurnishing Old Rooms—all fully described and illustrated.

For the Garden: The Bulb Garden—October Planting of Trees and Shrubs—The Care of House Plants — Autumn Planting.

Also: An interesting serial, two live departments, and the Shopper's Bulletin—the last a guide to furniture and decoration styles in the New York shops.

25c the copy ***$3.00 per year***

McBRIDE, NAST & CO. UNION SQUARE NEW YORK

Modish Furs

Standard Quality

Art Fur Shop
AUMAN & WERKMEISTER

Renovating and Repairing

Particular and careful attention given to orders by mail

4 E. 46th St.

WOMEN! A New Invention
Neva-Slip Shirtwaist Belt

Best belt made to hold the shirtwaist down. Never slips or tears. No metal or hooks—no knots to tie. Lies perfectly flat, STAYS TIGHT.

Price 10 Cents

For sale at Notion Counters, 5 and 10 Cent Stores or by mail.

Give waist measure when ordering.

Beware of Imitations

Neva-Slip Belt Company
47 West 34th Street, N. Y. C.

OPERA WRAP—White Fox fur and maize-colored velvet with gold embroidery on the cape. Silver lace on inside edging.

STEIN & BLAINE

SUITS, FURS AND EVENING WRAPS

8 West 36th Street : New York

KITCHEN PROPERTIES

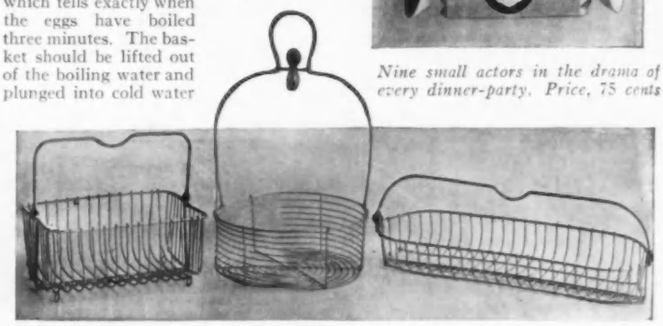
A BUNDLE of wooden utensils which take up but little room and make many tasks easier is illustrated at the right. There are nine pieces in all—a meat pounder, four mixing spoons, a fruit masher, a mint masher, a butter pat, and a smooth little board which will facilitate the cutting of either cake or bread.

Illustrated at the left, in the middle of the page, is a clever device of heavy wire, made particularly for boiling asparagus. The asparagus must be put into the basket and plunged into boiling water. When the asparagus is cooked, the basket should be removed and allowed to drain for a minute. Then the basket is opened over a plate and the asparagus laid in place without piercing it with a fork. The illustration at the lower right of the page shows the basket opened.

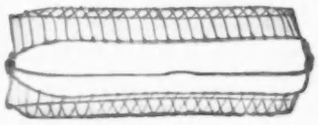
Nine small actors in the drama of every dinner-party. Price, 75 cents

A WIRE EGG-BASKET

A wire egg-basket, which has been imported from Germany and has proved its worth by the number of sales, is shown in the middle of the group in the middle of the page. It is made of galvanized wire and has a time glass in the handle which tells exactly when the eggs have boiled three minutes. The basket should be lifted out of the boiling water and plunged into cold water to contract the shells so that they will separate easily from the eggs. These baskets come in three sizes—one which holds six eggs sells for 25 cents; nine eggs, 35 cents; and twelve eggs, 45 cents. The same basket may be very successfully used for cooking crullers and croquettes.



Wire baskets for cooking asparagus and fish. The egg-basket in the middle gives a signal when the eggs are done. Egg-basket, 25 cents



The fish-basket opens at the bottom to let the fish slip out unbroken. Price, 75 cents

The asparagus basket also opens over a plate to spare the breaking of the stalks. Price, 75 cents

Mashers and mixers and pounders powerful out of proportion to their size. $1.15

At the right of the group of illustrations, in the middle of the page, is a galvanized fish-boiler which is shown opened in the sketch just above the wooden utensils at the bottom of the page. It is large enough to hold a whole fish, and after it is cooked the fish may be laid flat on a platter without breaking it.

The illustration at the bottom of the page shows another wooden set that comes from Holland. It contains five mixing spoons, a potato masher or meat pounder, and two fruit or mint mashers.

Note.—Addresses of the shops will be furnished on request, or the Shopping Department of Vogue will buy for you without extra charge.

No. 51. $2.00
German Silver Mesh Bag, 5 inches across

No. 74. $6.50
Sterling Silver Cigarette Case

Gifts of exquisite design and superb quality at Baird-North, "direct from workshop" prices

The three splendid pieces shown in this advertisement are striking examples of the advantage of buying direct from Baird-North and saving middlemen's profits. Compare their prices with the prices of similar articles at retail. You save a large percentage in every case.

No. 51—A beautiful and fashionable German Silver Mesh Bag, nearly four times the size of illustration, perfect in workmanship and warranted satisfactory in every respect..... **$2.00**

No. 74—Solid Sterling Silver Cigarette Case, full standard size, holding 20 cigarettes, with silver retainers. Very handsome in design. Case is slightly curved to fit the pocket..... **6.50**

No. 37—Gold-filled Bracelet, exquisitely engraved design. Invisible sliding joint with hidden spring catch. This bracelet will delight the heart of any girl. **3.00**

Any of these pieces delivered prepaid on receipt of price with our invariable guarantee—you must be satisfied or we shall be glad to return your money. That is the principle of honesty and fair dealing on which this business has been built through 18 years. We refer you to any bank as to our responsibility.

Let us send you a copy of "My Ladye's Jewel Box," a beautiful big book of 224 pages with photographs, descriptions and prices of more than ten thousand gifts—Diamonds, Gold and Silver Jewelry, Leather Goods, Watches, Silverware, Toilet Goods. It is fascinating to look over it—like shopping in Wonderland.

Mailed free on request. Write for it today. Use coupon below.

BAIRD-NORTH COMPANY

531 Broad Street, Providence, Rhode Island

No. 37. $3.00
Gold Filled Engraved Bracelet

Write your name and address below, cut coupon and mail now. BAIRD-NORTH CO., 531 Broad Street, Providence, R. I.

Name.....
Street.....
City..... State.....

Mme. Helene

Returned from Europe early in September. She has been studying a new and delightful method of treating the skin, and will give you **one treatment free** of charge to show you how your complexion may be made white and clear for the coming season.

381 Fifth Ave.
In the Alice Maynard Store

Ford's Tailored Wash Suits

Ages 2 to 7 — For Girls / For Boys

Ford's Tailored Suits win admiration wherever worn. They are different—designed by Specialists, and made in sanitary, airy rooms. In them you get standard materials, and dainty workmanship. No seamstress can give them the clever cut and tailored look which makes Ford's garments so distinctive.

Russian Suits—Party Frocks—Middy Suits—Middy Blouses—Play Suits—Dutch Rompers—Rompers—and Afternoon Suits of character.

They are not sold by stores—sold direct to you—delivered FREE to all parts of the world

FREE CATALOG illustrates the many clever styles. Get it and see how attractively you can dress children with no trouble to you, and an actual saving. This book shows our most popular models, ranging in price from 60c. to $7.50. *Write today.*

FORD & ALLEN, Inc., 46 Federal St., Boston, Mass.

Better Babies

is the slogan heard everywhere. Diet and exercise are the essentials for the Mother. Your doctor for the diet and the Gossard Maternity Corset for your exercise. Thousands of Mothers praise it. Endorsed by Physicians. The figure always looks trim and shapely in the

GOSSARD Maternity Corset $5.00 Prepaid

Gives perfect abdominal support. Flexible featherbone used. Supported from the shoulders, the muscles of back and abdomen are relieved. In ordering give present waist measurement without corset. Delivered prepaid in the United States in plain package for $5.00.

Send name for Gossard Front-lacing Booklets.

The H. W. GOSSARD CO.
128 South Michigan Ave.
Chicago

An Ideal Little Gift

Our nosegays, beautifully made of imported flowers in natural colors and exquisite fragrance make charming gifts, favors, or prizes. They are high in favor with the most discriminating and must be seen to be fully appreciated. Take your choice of mignonette, violets, roses, forget-me-nots or heliotrope. We send your nosegay with a Pohlson gift-card in a quaint bandbox and return your money immediately if you are not delighted. Any style. Price $1.50 postpaid. Ask for our gifts at the best shops or write for our new catalog of thoughtful little gifts.

POHLSON GIFT SHOP, Pawtucket, R. I., Dept. S.

Gifts in Art Bronze

BOOK ROCKS, Art Lamps with Silk Shades, Bronze Statuary, Door Knockers and many other gifts of unusual distinction. From $5.00 upward.

A special process of manufacture and low rents (6th floor) make it possible to offer the best in bronze work at one fifth the prevailing prices.

Call or write for further particulars

ART BRONZE GIFT SHOP
Room 616 501 5th Ave. New York

The JULIET Medicated Chamois GLOVE

Whitens, Softens and Beautifies the Hands

A beautifully made, comfortable glove, suitable to be worn when motoring, walking, shopping, or while sleeping. It is the most effective means ever devised for whitening, softening and beautifying the hands and arms. Eliminates the dryness and cracking which results from exposure. Removes all trace of sunburn or tan. Because the gloves themselves, aside from their medicinal properties, are of the finest make, the beautifying process can go on constantly, without the slightest inconvenience.

Juliet Paste is absolutely essential to the success of Juliet Gloves. Applied according to directions, it never penetrates the glove.

Juliet Gloves are made in wrist and elbow lengths, $3 and $4 respectively. A $1 jar of Paste free with each pair. Sent postpaid.

THE JULIET COMPANY, 211 W. 20th Street, New York City

OPEN.

Traveler's Crib

FOR travelers it has no equal. Cradle can be set up in few minutes and baby sleeps in its own bed. Weighs only 4 lbs. Tested for 50 lbs. Polished white birch, white duck, nickel trimmings. Sanitary.

PRICE $8 DELIVERED.

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The favorite crook stick, here of rosewood mounted in a silver lattice-work

A simple mounting of silver makes attractive the handle of this malacca stick

A wing collar is encircled by the tie more suited to older men, the Ascot, here of green moire silk brocaded in Catawba shades

This conservative example of afternoon attire allows a wing collar, black silk cravat patterned with black satin dots, and a white batiste shirt with plaited bosom and single cuffs striped in gray

A correct shoe is a buttoned black calf with kid uppers

Gray suède gloves fastening with one button are correct

Formal afternoon dress requires a top hat with a medium width, rolled brim, and a slightly belled crown, banded in cloth

Scene in "Much Ado About Nothing" *Copyright 1913, Charles Frohman.*

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S O C I E T Y

Died

NEW YORK

Gaynor.—On September 10th, at sea, William Jay Gaynor.

Wilson.—On September 22nd, at his residence, Brigadier-General Charles Irving Wilson, U. S. A.

SAN FRANCISCO

De Young.—On September 17th, Charles De Young, son of Michael H. De Young.

Engaged

NEW YORK

Bryce-Kip.—Miss Marie G. Bryce, daughter of Mrs. Henry E. Fanshawe by a former marriage, to Mr. Charles A. Kip.

Cram-Fowler.—Miss Charlotte Cram, daughter of the late Henry Cram, of Newport, to Mr. Robert Ludlow Fowler, Jr., son of Justice and Mrs. Robert Ludlow Fowler.

Hinton-Baldwin.—Miss Eleanor Hinton, daughter of Mr. and Mrs. Alfred Post Hinton, to Mr. Delavan Baldwin.

Jenks-Belia. — Miss Margaret Jenks, daughter of Mr. and Mrs. Charles Thomas Jenks, to Mr. Gaspard d'Andelot Belia, son of Mr. and Mrs. Henry Belia, of Scranton, Pa.

Manice-Mellon. — Miss Sarah Remsen Manice, daughter of Mr. and Mrs. William Manice, to Mr. Charles Henry Mellon, son of Mrs. Charles Henry Mellon.

Martinez-Flourney. — Miss Carmen E. Martinez, daughter of Mr. and Mrs. Miguel Martinez, to Dr. Thomas Flourney, of Pittsfield, Mass.

Mathewson-Budworth.—Miss Edith Mathewson, daughter of Mr. and Mrs. E. J. Mathewson, of Mt. Vernon, N. Y., and Narragansett Pier, to Mr. William Budworth.

Murphy-Redman. — Miss Florence D. Murphy, sister of former Governor Franklin Murphy, of New Jersey, to Mr. Fulton Jarvis Redman.

Roelker-Tweed.—Miss Eleanor Roelker, daughter of the late William Greene Roelker and sister of Mr. and Mrs. William Greene Roelker, of East Greenwich, R. I., to Mr. Harrison Tweed, son of Mr. and Mrs. Charles H. Tweed.

Streeter-Lester.—Miss Sarah Streeter, daughter of Mr. and Mrs. Milford B. Streeter, to Mr. James Dowd Lester, son of General James Wakefield Lester and Mrs. Lester.

Watson-Gilbert. — Miss Edith Watson, daughter of Mr. and Mrs. George Henry Watson, of Morristown, N. J., to Mr. Edward Gilbert, Jr., son of Mr. and Mrs. Edward A. Gilbert, of Santa Barbara, Cal.

BALTIMORE

Blandin-Stuart.—Miss Marie Dorothea Blandin, daughter of Mrs. John J. Blandin and the late Lieutenant Blandin, U. S. N., to Lieutenant Henry Stuart, U. S. N., son of Judge and Mrs. H. A. Stuart, of Roanoke, Va.

Reed-Lewis-Foard.—Miss Marquita Balmain Reed-Lewis, niece of Mrs. William Reed, to Mr. Francis Cyril Foard, of Bombay, India.

Stevens-Greenwood. — Miss Margaret Johnson Stevens, daughter of Mrs. Stevens and the late Richard H. Stevens, to Mr. Samuel H. Greenwood, son of Mr. and Mrs. Frank H. Greenwood, of Chestertown, Md.

BOSTON

Corlew-Corthell.—Miss Marion Hastings Corlew, daughter of Mr. and Mrs. Frank Snow Corlew, of Brookline, Mass., to Mr. Mark Almy Corthell, of Winchester, Mass.

Greenough-Faxon.—Miss Laura Greenough, daughter of Mr. and Mrs. James Jay Greenough, of Cambridge, Mass., to Mr. Huntington P. Faxon, of Brookline, Mass.

BUFFALO

Allen-Vietor.—Miss Elizabeth Bacon Allen, daughter of Mr. and Mrs. Oliver Allen, to Mr. Thomas F. Vietor, son of Mrs. George F. Vietor.

CHICAGO

Jones-Bennett.—Miss Catherine Jones, daughter of Mr. David B. Jones, to Mr. Edward Herbert Bennett.

Kirkman-Baker.—Miss Ethel Kirkman, daughter of Mr. and Mrs. Marshall M. Kirkman, of Larchmere, Evanston, Ill., to Mr. Howard Baker, of Evanston, formerly of Boston.

West-McPherson.—Miss Fanny Ogden West, daughter of Mr. and Mrs. Frederick T. West, to Mr. Donald Fraser McPherson.

LOS ANGELES

Flint-Mackay. — Miss Katherine Flint, daughter of former United States Senator and Mrs. Frank P. Flint, to Mr. Henry S. Mackay, Jr., of Norwich, Conn.

MINNEAPOLIS

Harrison-Hill. — Miss Helen Harrison, daughter of Mr. and Mrs. Percy Harrison, to Mr. Allan Janney Hill, son of Mr. and Mrs. Horace M. Hill.

Northrup-Martin.—Miss Jessaline Northrup, daughter of Mr. Jesse E. Northrup, to Mr. Gerald Reed Martin.

Wright-Allen. — Miss Muriel Keating Wright, daughter of Dr. and Mrs. C. D'Arcy Wright, to Mr. John H. Allen, son of Mrs. John H. Allen.

PHILADELPHIA

Claxton-Hebard.—Miss Margaret Champlin Perry Claxton, daughter of Mrs. E. La Farge Claxton, to Mr. Morgan Hebard, son of Mr. and Mrs. Charles S. Hebard, of Chestnut Hill, Pa.

PITTSBURGH

Wilson-Dort.—Miss Helen Adams Wilson, daughter of Mr. and Mrs. John Sherwood Wilson, to Mr. Ralph B. Dort, of Albany, N. Y.

ST. LOUIS

Long-Taylor.—Miss Lillian Willis Long, daughter of Mrs. Jessie Willis Long, to Mr. Justus Clinton Taylor.

ST. PAUL

Dearth-Foley.—Miss Elizabeth D. Dearth, daughter of Mr. and Mrs. Elmer H. Dearth, to Mr. Frederick Foley, son of the late Mr. Thomas Foley.

Schurmeier-Sanborn. — Miss Conradine Schurmeier, daughter of Mr. and Mrs. Theodore L. Schurmeier, to Mr. Bruce Sanborn, son of Judge and Mrs. Walter H. Sanborn.

Weddings

NEW YORK

Brewster-Ashmore.—On October 4th, in the Pequot Chapel, New London, Conn., Mr. E. Franklin Brewster, Jr., and Miss Marion Ellsworth Ashmore, daughter of Mrs. William Schall, Jr., by a former marriage.

Brown-Hazard.—On September 27th, at St. John's Church, Far Rockaway, L. I., Mr. Frederick Rhinelander Brown, son of Mrs. Frederick Tilden Brown, and Miss Laura Pelton Hazard, daughter of Mr. and Mrs. William A. Hazard.

Cunningham - Crosby. — On September 20th, at St. George's Church, Flushing, L. I., Mr. Alfred Alexander Cunningham, of London, England, and Miss Ethel Josepha Crosby, daughter of Mrs. Josepha M. Crosby.

Day-Smith.—On September 27th, at Christ Church, Greenwich, Conn., Mr. Irvin Williams Day, son of Mr. and Mrs. J. Francis Day, of Utica, N. Y., and Miss Madeline Heywood Smith, daughter of Mr. and Mrs. R. A. C. Smith, of New York and Greenwich, Conn.

(Continued on page 132)

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S O C I E T Y

(*Continued from page* 130)

Di Ruffano-MacVeagh.—On August 21st, at Athens, Greece, Marchese Agostino Ferrante di Ruffano and Miss Virginia Cameron MacVeagh, daughter of Mrs. Frederick Ogden de Billier by a former marriage.

Elmslie-Pulitzer.—On September 20th, at Lake Tahoe, Cal., Mr. William Gray Elmslie, of London, England, and Miss Constance Helen Pulitzer, daughter of Mrs. Joseph Pulitzer.

Harper-Wadsworth.—On October 4th, in St. Michael's Church, Geneseo, N. Y., Mr. Fletcher Harper, son of Mr. and Mrs. James Henry Harper, and Miss Harriet Wadsworth, daughter of Mr. and Mrs. James W. Wadsworth.

McLean-Wyeth.—On September 30th, at St. Thomas's Church, Mr. Alan D. McLean, son of Mr. and Mrs. George Hammond McLean, and Miss Florence Sims Wyeth, daughter of Dr. and Mrs. John A. Wyeth.

Thompson-Van Alen. — On September 24th, in England, Mr. Griswold A. Thompson and Miss May Van Alen, daughter of Mr. James J. Van Alen.

Tippett-Van Rensselaer.—On September 18th, at the home of the bride, Rensselaerwyck, Katonah, N. Y., Mr. Clarence Baker Tippett and Miss Rebecca Coffing Van Rensselaer.

BALTIMORE

Frick-Dixon.—On October 14th, at the home of the bride's mother, Mr. Childs Frick, son of Mr. and Mrs. Henry Clay Frick, and Miss Frances Dixon, daughter of Mrs. Isaac Dixon.

CHICAGO

Boyd-Lyford.—On October 4th, at Seven Gables, Ill., Mr. Edwin Ruthven Boyd, of Glasgow, Scotland, and Miss Gertrude Lyford, daughter of Mr. and Mrs. Will Hartford Lyford.

Hibbard-Robbins.—On September 27th, at the Fourth Presbyterian Church, Mr. Frank S. Hibbard and Miss Dorothy Robbins, daughter of Mr. and Mrs. Henry S. Robbins.

Hunter-Mitchell.—On September 27th, at the summer home of the bride's parents, at Lake Geneva, Ill., Mr. Robert Hunter, son of Mr. and Mrs. Edward S. Hunter, and Miss Gwendolyn Mitchell, daughter of Mr. and Mrs. John J. Mitchell.

Leigh-Hayden.—On October 8th, Mr. Carl Garden Leigh, son of Mr. and Mrs. Charles Leigh, and Miss Frances Elizabeth Hayden, daughter of Mr. and Mrs. Harvey Smith Hayden.

Phelps-Bowen.—On October 4th, at the home of the bride's mother, Mr. Mason Phelps, son of Mrs. Elliot H. Phelps, to Miss Louise Bowen, daughter of Mrs. Joseph T. Bowen.

Reilly-Dunham.—On September 27th, in Christ Church, Winnetka, Ill., Mr. John Rice Reilly, son of Mrs. Henry J. Reilly, and Miss Anna Mary Dunham, daughter of Mrs. James S. Dunham.

CINCINNATI

Kennedy-Mitchell.—On September 29th, at the home of the bride's parents, Mr. Leonard Kennedy, son of Mrs. Elijah Robinson Kennedy, of Brooklyn, N. Y., and Miss Angela Mitchell, daughter of Mr. and Mrs. Richard H. Mitchell.

MINNEAPOLIS

Benton-Gress.—On October 8th, Mr. Dudley Benton, of San Diego, Cal., and Miss Hazel Gress, daughter of Mr. and Mrs. A. R. Gress.

PITTSBURGH

Bartlett-Huston.—On October 11th, at the First Methodist Episcopal Church, Sewickley, Pa., Mr. Edmund Benton Bartlett, of San Diego, Cal., and Miss Nanette Marie Huston, daughter of Mr. and Mrs. James A. Huston.

Van Pelt-Wells.—On October 4th, at the home of the bride's mother, Mr. Randall Turner Van Pelt, son of Mr. and Mrs. C. E. Van Pelt, of Philadelphia, and Miss Margaret Franchot Wells, daughter of Mrs. Robert Wells, of Sewickley, Pa.

PROVIDENCE

Read-Wall.—On October 11th, at St. Stephen's Church, Mr. Frederick B. Read and Miss Constance C. Wall, daughter of Mr. and Mrs. Ashbel T. Wall.

ST. LOUIS

Nelson-Valle. — On October 1st, Mr. James Hope Nelson, eldest son of Sir William Hope Nelson, and Miss Isabel Valle, daughter of Dr. and Mrs. Jules F. Valle.

WASHINGTON, D. C.

Poor-Manice.—On October 3rd, in St. George's Chapel, Flushing, L. I., Mr. Wharton Poor, son of Mrs. John C. Poor, of Washington, D. C., to Miss Phoebe Manice, daughter of Mrs. Heaton Manice.

Weddings to Come

NEW YORK

Ayres-Starr.—On October 22nd, Miss Emily Dearborn Ayres, daughter of the late Colonel Charles G. Ayres and Mrs. Ayres, to Mr. George Emlen Starr, of Philadelphia, Pa.

Burr-Kerr.—On October 22nd, at the country place of the bride's parents at Lawrence, L. I., Miss Rosamond Burr, daughter of Mr. and Mrs. Winthrop Burr, to Mr. Albert B. Kerr, son of the late Senator James Kerr and Mrs. Kerr.

Judkins-Higgins. — On October 22nd, Miss Phoebe Judkins, daughter of Mr. and Mrs. Everett L. Judkins, to Mr. F. Harrison Higgins, son of former Governor Frank H. Higgins.

Moffett-Barker.—On October 18th, at the home of the bride's mother, Miss Helen Seely Moffett, daughter of Mrs. James A. Moffett, to Mr. Harold Oakley Barker, son of Mrs. Oakley Barker.

Steel-Milburn.—On November 1st, at the Episcopal Church at Westbury, L. I., Miss Nancy Steele, daughter of Mr. and Mrs. Charles Steele, to Mr. Devereux Milburn, son of Mr. and Mrs. John G. Milburn.

Taylor-Russell.—On November 6th, at the West End Collegiate Church, Miss Elizabeth Willis Taylor, daughter of Mr. and Mrs. James Wilson Taylor, to Mr. John Francis Russell, Jr., son of Dr. and Mrs. John F. Russell.

ATLANTA

Callaway-Jones.—On November 8th, Miss Mary Tucker Irwin Callaway, daughter of Mr. and Mrs. James Callaway, to Dr. Frank Fowler Jones, formerly of Bowling Green, Ky.

BIRMINGHAM

Davidson-Ellis-Glass. — On November 12th, at the Davidson Memorial Church of the Holy Cross, Uniontown, Ala., Miss Adele Davidson-Ellis, daughter of Mr. Perkins Ellis, to Mr. Julius Franklin Glass.

DETROIT

Irvine-Henry.—On October 18th, at the summer home of the bride's grandmother, Mrs. Theodore P. Hall, of Grosse Pointe Farms, Miss Josephine Navarre Irvine, daughter of Mrs. Robert J. C. Irvine, and the late Lieutenant-Colonel Irvine, to Mr. Burns Henry, son of Mr. Albert M. Henry.

MINNEAPOLIS

Washburn-Hunt.—On October 15th, Miss Margaret Washburn, daughter of Mr. and Mrs. John Washburn, to Mr. Harold Olney Hunt.

Wetherby-Shaw.—On October 18th, Miss Marion Arnold Wetherby, daughter of Mr. J. K. Wetherby, to Mr. Wilbur Duane Shaw.

RICHMOND

Crutchfield-Price. — On October 28th, Miss Louise Crutchfield, daughter of Mr. George Crutchfield, to Dr. Lawrence T. Price.

WASHINGTON

Wilson-Sayre.—On November 25th, at the White House, Miss Jessie Woodrow Wilson, daughter of President and Mrs. Woodrow Wilson, to Mr. Francis Bowes Sayre.

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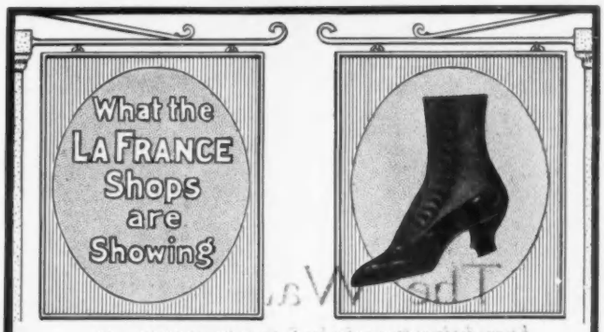

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M U S I C

After Trailing for Many Years behind European Metropolises in its Operatic Output, New York Suddenly Leaps to the Fore Rank

THE coming season promises to be a notable one in the musical history of the United States. Amazing as are the sums which the public has spent on music in the past twelve months, everything forebodes that even greater favor will be granted the musical productions of the season of 1912-1913. Fully two months before the first concert of the Boston Symphony Orchestra the management of that organization announced proudly that every seat had been sold in advance for all the Carnegie Hall performances. The Philharmonic Orchestra will remain on tour much longer than it has ever done before, and will visit with its entire personnel several cities which have heretofore never been able to afford such a luxury. It is in the domain of opera, however, that we shall behold the greatest activity. Musical critics will be actually surfeited with opera. How much of an operatic diet the general public will endure is another story.

Alatar Szendrei, conductor of the Century Opera Company, is achieving real grand opera, not the noisy substitutions of an inferior substitute

New York City, after lingering for many years behind European metropolises in respect to the quantity, if not the quality, of opera it maintained, has now boldly assumed the lead. Besides the regular Metropolitan season, it will have an unusually long season of opera in English at the Century Theatre, and in November Hammerstein will open a third house to operagoers. New York will in addition receive several visits from the Chicago-Philadelphia Company, and finally the Czar's own opera company and ballet, which visited London last winter, will probably come to us in the spring.

Boston, Philadelphia, Chicago, and New Orleans are preparing for their regular season, and other communities will be supplied with operatic entertainment of varying degrees of quality by the Chicago-Philadelphia organization, the Aborn road companies, and the National Opera Company of Canada.

THE CENTURY OPERA EXPERIMENT

For many good reasons music lovers will watch with more than usual interest the destinies of the Century Opera House. The success or failure of any other company giving opera in English at popular prices would have no more national significance than the rise or downfall of any other business or artistic enterprise. The Century Opera Company, however, finds itself in an exceptional position, and no better device could be employed to take the operatic pulse of the community at the present day.

This company came into being when two potential rivals struck a friendly agreement and combined forces. Milton and Sargeant Aborn were planning to give grand opera at low prices in New York; for them Felix Isman was to build an opera house which they felt optimistic enough to rent for a term of ten years. At about the same time, the City Club decided to give opera in English at low prices eight weeks before the opening and eight weeks after the close of the Metropolitan season. Very happily for the music lovers of the city, these two interests have combined, and thus New York will hear thirty-five weeks of opera in English, at prices ranging from twenty-five cents to two dollars admission.

THE CENTURY COMPANY'S REPERTOIRE

The repertoire of the Century Opera is varied and well balanced; for instance, Donizetti alternates with Strauss, and Offenbach with Wagner. No attempt will be made at producing new works, but on the other hand only a moderate number of the old operas have been included. "Lucia" and "Martha" might have been eliminated, but at any rate we will be spared "Somnambula," "Norma," and "Fra Diavolo." Here is the list of the works announced in the order of their performances: "Aïda," "La Gioconda," "The Tales of Hoffman," "Lohengrin," "Jewels of the Madonna," "Madame Butterfly," "Samson and Delilah," "La Tosca," "Louise," "Il Trovatore," "Romeo and Juliet," "Hänsel and Gretel," "Thaïs," "Manon," "The Bohemian Girl," "Lucia di Lammermoor," "Carmen," "Mignon," "La Bohème," "Martha," "Königskinder," "Faust," "Tannhäuser," "Tiefland," "Cavalleria Rusticana," "I Pagliacci," "La Traviata," "The Secret of Susanne," "Coppelia," "Salome," "Tristan and Isolde," "Parsifal," "Rheingold," "Die Walküre," "Siegfried," "Götterdämmerung," "The Huguenots."

Each opera will be performed eight successive times (six evenings and two matinées), and the eighth performance will be given in the original language. As no single cast could stand the strain of such a week, there will be two or three sets of principals who will take turns, while the chorus and orchestra will remain the same throughout. This does not mean that one evening there will be stars, and the next evening mere understudies; on the contrary, the managers will strive to arrange the different casts so evenly that a high, even standard may be maintained

(*Continued on page* **136**)

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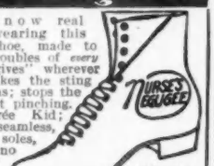

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M U S I C

(*Continued from page* 134)

NATIVE SINGERS IN THE MAJORITY

With the exception of Gustav Bergman, a young Swedish tenor, and Francesco Daddi, Italian tenor-buffo, all the members of the company call English their mother tongue, and the majority of them are American. Four of the sopranos, Elizabeth Amsden, Florence Coughlan, Evelyn Scotney, and Lois Ewell were born in the United States. Ivy Scott is an Australian by birth. The tenors, John Bardsley, Morgan Kingston, and Walter Wheatley are respectively English, Welsh, and American; the three contraltos, Jayne Herbert, Kathleen Howard, and Mary Jordan are American; and so are the four baritones, Morton Adkins, Thomas Chalmers, Louis Kreidler, and Hugh Schussler. Alfred Kauffman, basso, is English.

Some of the artists have come to the Century Opera Company from the concert and oratorio field; some from the Boston and the Metropolitan companies; three of them, native Americans, Kathleen Howard, Walter Wheatley, and Hugh Schussler, have had to expatriate themselves to find operatic engagements, the first two in England, the third in Austria. Native singers will at last be given the chance for which they have been clamoring. In addition to these singers the Century Opera Company will now and then borrow artists from the Chicago and the Boston companies. The conductor, Alatar Szendrei, a young Hungarian, is not a stranger in this country, for he conducted very successfully the Wagnerian performances of the Chicago-Philadelphia Opera Company two years ago. His record as conductor in Cologne, Brünn, Hamburg, and Berlin is said to be exceptionally brilliant.

The curse of opera companies of the second rank is usually the lack of appropriate scenery and fresh costumes. In this respect the Century Company finds itself in a most favorable position, for it will have at its disposal the wardrobes, storerooms, and property-room of the Metropolitan.

Finally, the company will have such financial support as will render it practically independent. It can be fairly stated that if such an experiment should fail no other enterprise of a similar character would be likely to succeed for at least several years to come. It would mean that only two kinds of opera are wanted in this country; either first-class opera such as the Metropolitan or Hammerstein can provide, or cheap road companies offering as their only inducement a very low price of admission.

The fact that opera will be given in English by the Century Company is not likely to sway playgoers one way or another. The text of librettos, not excluding those of Wagner operas, is generally so tedious and inane that the public misses little by not understanding the foreign words, and will gain little by being able to snatch a line here and there.

HAMMERSTEIN, THE IRREPRESSIBLE

Will Hammerstein open his Lexington Avenue house on November 10th, when the structure has hardly progressed beyond the four walls and the proscenium arch? Hammerstein explains that everything is ready to go into the building, and that as soon as the outer shell is completed the house will be practically ready for the opening performance. To those who remember under what conditions the Thirty-fourth Street house was inaugurated this does not sound incredible. In the meantime, Hammerstein is busy engaging singers and a chorus, and accredited solicitors are receiving subscriptions for the season.

MUSICAL NOVELTIES

Few musical novelties have thus far been promised us for the coming season. It may be that, as was the case in 1906, 1907, and 1908, we will have to rely upon Hammerstein for an introduction to the new works which Europe is applauding. While the Metropolitan has not at the time of this writing made its plans public, it is known that Charpentier's "Julien" will be added to its repertoire. So will Strauss's "Rosenkavalier," which was to have been given two years ago by the Chicago Opera Company and later by an independent organization. Another new work will have its American première this winter, a new opera by Zandonai, the author of "Conchita" and "The Cricket on the Hearth." Boston will see another opera by Zandonai, "Francesca di Rimini."

Much in the way of new operas and ballets should be expected from the Russian season of five weeks. Costumes and scenery all having been designed by Bakst and Golovin, they are naturally expected to be strikingly original. Thomas Beecham, Sir Joseph's son, is to conduct the performance, and Chaliapin will sing the leading parts in "Ivan the Terrible" and "Boris Godounoff."

Among important works to be heard for the first time in concert halls we may mention "Ruth," by George Schumann, which will be given in New York by the Oratorio Society. This oratorio has been performed only in Chicago and Worcester. Strauss's Festival Prelude has been scheduled by Stransky for performance by the Philharmonic. Walter Damrosch will perform a new symphonic poem by Elgar, "Falstaff," and Debussy's "Le Printemps." Finally, this winter American music will not be without honor in its own country, for Szendrei has decided to perform one orchestral work by a native composer at every one of the Sunday night concerts he will direct at the Century Opera House.

THE ORCHESTRAS

Dr. Muck has not yet returned to this country, and the Boston Symphony has not sent out any definite announcement, but it may be trusted to present to the public as abundant a crop of new compositions as it has done in previous seasons. This orchestra begins its thirty-third season in Boston on October 10th. Its membership, as last year, will consist of one hundred musicians, and the personnel will show little change, though there has been an important addition in the person of Mr. Alfred Holy, of Vienna, as first harpist. During the season the Boston Orchestra will give one hundred concerts, and of these New York will have two series of five each. The first series will be on Thursday evenings, the second series on the following Saturday afternoons of the same weeks. Besides these, eight special matinée concerts will be given. The five concerts of the orchestra at the Academy of Music in Brooklyn will take place on Friday evenings.

The Philharmonic season, the seventy-second of the organization, which begins at Carnegie Hall, October 30, will consist of twelve Thursday evenings, sixteen Friday afternoons, and twelve Sunday afternoons. The Philharmonic will give five Sunday concerts at the Brooklyn Academy of Music, will appear three times during the winter in Baltimore and Washington, and will make short tours in New England, New York State, and the middle west. There will also be performances in cities near New York. At the close of the regular New York season the orchestra will go on a tour as far as the Pacific coast, opening in Chicago on April 12th. The tour will take about seven or eight weeks. Leopold Kramer, formerly concert master of the Thomas Orchestra and later of the Chicago-Philadelphia Opera Company, has joined the Philharmonic in the same capacity.

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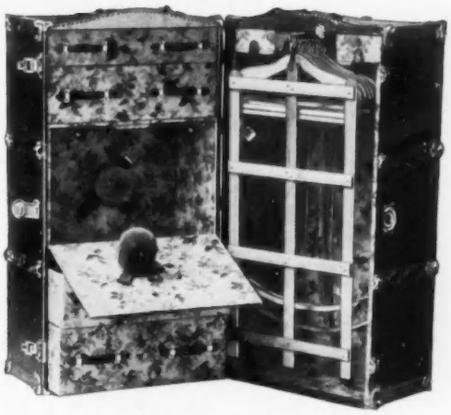

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SEEN *on the* STAGE

(*Continued from page* 76)

dealer prepares to make a mint out of his paintings. His wife is already in love with a shallower and more successful painter, and her simulated mourning sets off the true sincerity of sorrow that is experienced by Maria and by Billy Shepherd, the former room-mate of Dupont. A drowned body has been identified as that of the departed genius, and an impressive public funeral is being accorded the remains, when Dupont himself turns up safe and sound in the rooms of Billy Shepherd. He had been picked up by a passing yacht, and he has arrived in ample time to witness his own funeral from the window of his very good friend.

This admirable second act, which is written in two moods at once, imposes a difficult task upon the actors. Miss Josephine Victor, as Maria, and Mr. Richie Ling, as Billy Shepherd, are required to exhibit the utmost sincerity of grief over the supposed death of their beloved friend and to evoke, at the same time, loud laughter from an audience that knows that their departed comrade is not really dead. Miss Isabel Irving, as Delphine, is given the scarcely less difficult task of simulating with elaborate artificiality a grief which is basically insincere. Yet these difficult discords have been harmonized by Mr. Belasco into a performance that is unfailingly effective; and the whole act must be instanced as a signal triumph of the art of acting on the part of all concerned in the performance.

Dupont decides, for the sake of his fame, to remain hypothetically dead for an unlimited period. Delphine takes advantage of his disappearance to marry his rival as a painter and a man, but Maria remains true to his memory. Dupont is finally forced into an acknowledgment of his existence by the attempt of his rival to sell off several spurious canvases as the true work of his hand; and having thus revealed himself, he is rewarded with the promise of Maria to marry him, as soon as his divorce from Delphine shall have become legally established.

This comedy, though its structure seems labored at many moments, is, on the whole, whimsically true to life. After the first act—which is crowded with extra characters whose voices are a nuisance to the ear—it is beautifully acted; and it is staged with Mr. Belasco's customary attention to detail. All in all, it offers the most satisfactory evening's entertainment that has been disclosed thus far during the progress of the present season. "The Temperamental Journey" is not unusually excellent as a play, but, having turned to it from the other productions of the recent sad September, one is tempted to repeat the classic words of Francisco—"For this relief much thanks."

"NEARLY MARRIED"

THE indisputable success of Mr. Edgar Selwyn's farce, entitled "Nearly Married," leads the critic to reflect that the majority of theatregoers will laugh most easily at situations which already have evoked their laughter for many years. Novelty in humor seems not to be desired, since it requires an alertness of intelligence for its appreciation; and the classic instance of the story of Old Grouse in the Gun-Room teaches the psychologic potency of repetition.

The theme of "Nearly Married" is identical with that of innumerable French farces, of which Sardou's "Divorçons" is perhaps the best known in America. A husband and wife who are really in love with each other have been induced by the importunities of relatives and friends to connive at a divorce. Having reconciled their differences and started on a second honeymoon, they are suddenly confronted by the information that their divorce has been made final. Thereafter they find it exceedingly embarrassing to secure a second marriage in time to satisfy the proprieties of society.

This formula has been developed by Mr. Selwyn with results that seem exceedingly amusing to the average audience. The enunciation of most of the performers is very faulty, but this fact escapes the careless ears of those who applaud the play and does not militate against the cordiality of its reception.

In his last two acts, Mr. Selwyn has chosen to call attention to the fact that a stage-setting shows three walls instead of four, by emphatically reminding the audience of the invisible fourth wall. Certain characters advance to the footlights and go through the business of raising imaginary window-shades and peering forth into the night. This expedient of stage-direction, which was employed with a certain measure of success in "Sherlock Holmes" and "The Passing of the Third Floor Back," here serves only to accentuate the necessary artificiality of the stage. It merely jolts the audience out of any willingness to accept the piece as a picture of life, and calls undue attention to a theatric artifice which otherwise would remain unnoticed as a simple matter of convention.

"WHO'S WHO?"

IT is unnecessary in these pages to applaud the artistry of Mr. William Collier, the excellence of whose acting is seldom appreciated by the many who acclaim him merely as a funny man; but even charity could scarcely shield from censure his latest vehicle, which is entitled "Who's Who?"

(*Continued on page* 140)

"Nearly Married" is by no means so good a play as Bruce McRae is an actor

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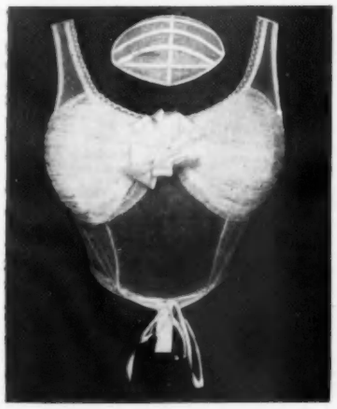

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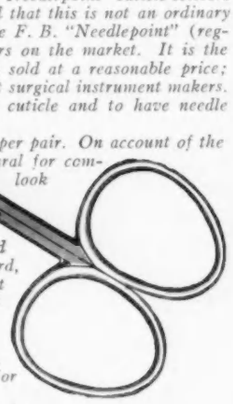

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SEEN *on the* STAGE

(*Continued from page* 138)

In "The Temperamental Journey," Leo Ditrichstein failed not to give full measure of satisfaction to a public which has learned to expect much from him

This farce was written by no less an author than Mr. Richard Harding Davis. That is, perhaps, the reason for its inefficiency. Mr. Davis, being a master of prose narrative, has overlaid this entertainment with a superfluity of plot. His story is so intricate that he has been forced to utilize three-fourths of every act to expound its many evolutions, and consequently he has left himself very little time to evoke the sort of laughter that Mr. Collier's aptitude requires. If the complicated narrative were less completely told, the result would be more laughable as farce.

Since the defect of "Who's Who?" is the elaborateness of the story, the critic is relieved of his usual responsibility to summarize the plot. Several clever innovations, which ought to make the entertainment more interesting than it is, are nearly buried beneath the burden of unnecessary narrative. It is, however, always pleasant to applaud that quietude of method which sets Mr. Collier above our other actors of American farce.

"MADAM PRESIDENT"

A JOURNALISTIC candor requires us to record that "Madam President" is a decided success, yet it seems difficult to understand why this old-fashioned fabric, by Maurice Hennequin and Pierre Veber, should appear at all interesting to the New York public of to-day. This Palais Royal farce, which has been translated into English by José G. Levy, is truly an anachronistic effort. It might have been written twenty years ago. The dialogue is replete with constructive soliloquies and superfluous asides, and nearly all the characters are conventional puppets of the theatre.

It is unnecessary to enumerate these puppets, or to summarize the story, since such a record would read as a reminiscent narrative of other days. The piece, like most French farces of its type, is lightly lewd and laughingly licentious, and the chief feature of the exhibition is the appearance of the leading actress clad only in the sort of undergarments that are made indecorous by many ribbons. Lechery is accepted as a theme for levity throughout a performance that oversteps the boundaries of common decency, and the critic is moved to wonder why an enticing exhibition of this type is never objected against by those solemn people who write letters to the papers complaining of the alleged immodesty of serious dramas which exhibit sexual iniquity as a thing to be abhorred and punished.

This farce was translated from the French, and the names of the characters are pronounced in different ways by the nineteen different performers. It would not be fair to hold the stage-director responsible for the vulgarity of voice that is unleashed by the leading actress, but he might at least have requested his actors to agree upon the pronunciation of such a simple name as "Cyprien."

"ADELE"

"ADELE" is by far the best of all the musical comedies which have been disclosed thus far this present season. The music, by Jean Briquet, is neat and witty, and the text, by Paul Hervé, is unexpectedly coherent. The English version has been prepared by Adolf Philipp and Edward A. Paulton, and, contrary to custom, these adaptors have introduced only one song which mars the continuity of the original fabric.

The production, also, is unusually tasteful, and the costumes are restful, instead of startling, to the eye.

This piece is in itself so consistently worked out that it might be played without the music of M. Briquet; but its plot is reminiscent of many French comedies, of which "La Passerelle" may be instanced as the most widely known example. A young girl with a rich but vulgar father marries an impecunious nobleman with the understanding that he will leave her at the altar and allow her, after a divorce, to marry the young man (fiercely hated by her father) whom she really loves; but after her mock marriage, she falls truly in love with her husband, and resolves to remain married to him, thus discomforting her former lover.

This traditional story is narrated by the present librettists in a dialogue that, at many moments, is genuinely witty, and the entertainment proceeds without the intrusion of such extraneous characterizations as are usually deemed indispensable to the success of musical comedy. These points, together with the excellence of the orchestral accompaniment should be recorded to the credit of the present production, but a sense of candor requires also that the critic should record that certain chorus girls who are intrusted with casual lines contrive to make the English language a thing to set children screaming. Can it be impossible to teach a chorus-lady to speak a few simple English words in the manner of one who has heard them gently spoken in her youth?

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See other descriptions under Specialty Shops on page 30

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Leather cigar case overlaid with gold-leaf in engine-turned effect. Price $10

A two-sided wallet holds money on one side and cigars on the other. Price, $10

A couple of ducks handle a china ash-tray. Price, $1

A combination sugar-tray holds powdered sugar in the middle and loaf sugar on the side. Price, with spoon, $15.50

PHILADELPHIA NOVELTY COUNTERS

Small Articles Which Stretch Their Sphere of Usefulness from the Dining-Table to the Bridge Table

SOMETHING quite new for men is the cigar case and wallet photographed at the right in the middle of the group of illustrations on this page. One side of the case is for the money and the other for cigars. It is of thin morocco bound with silver.

Distinctly original is a very light-weight, leather cigarette case shown at the left in the middle of the group. It is covered with gold leaf applied in an engine-turned effect. This case has proved very durable, and it looks much like one of solid gold.

Photographed at the top of the page is a silver novelty for holding nuts. It is a dish seven and one-half inches in diameter with four compartments, in each of which a different kind of nut may be placed.

Equally new is the little sugar-tray and spoon shown at the bottom of the group of illustrations. It has a good-sized compartment for cut sugar and a small, inner ring for granulated or powdered sugar. This tray would be most attractive with a breakfast set or for a tea-table. It is six and one-half inches in diameter.

A boon to the forgetful bridge player, a trump indicator, which comes in brass with celluloid cards to indicate the trump suit, is shown in the middle of the group. An attractive ash-receiver of white china with two ducks guarding the edge, is shown immediately above the sugar tray.

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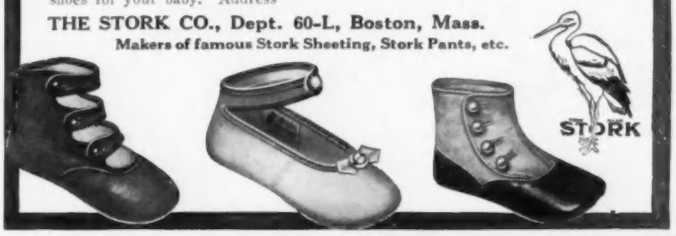

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447

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Keeps baby cozy from toes to curls when in the go-cart, traveling by train, boat, or automobile, or when sleeping outdoors. Made of beautiful quality white wool Eiderdown in **double thickness**, and bound with pink, blue or white satin ribbon, with a handsome bow on hood. Very warm and "cumfy"—and beautiful, too. Takes the place of a coat, and is much more practical. Can be very easily washed.

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that you vibrate health—so that everyone with whom you come in contact is permeated with your vitality, your wholesome personality—feels better in body and mind for your presence.

I wish you could stand with me at my window for a few minutes and, as the women pass, realize with me how many need better figures, better health. They could have them, too, with just a little daily effort which is **easy**—not as hard as the things they are doing.

The best physicians are my friends—their wives and daughters are *my pupils—the medical magazines advertise my work.*

No Drugs—No Medicines

I study each woman's case just as a physician studies it, the only difference being that instead of medicine I strengthen and put in place weakened organs by exercise for nerves and muscles controlling them, bringing a good circulation of warm blood to them, which I purify by teaching correct breathing.

I relieve such **Ailments** as

Indigestion	**Sleeplessness**	**Catarrh**
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I have published a *free* booklet showing how to stand and walk correctly and giving other information of vital interest to women. Write for it and I will also tell you about my work. If you are perfectly well and your figure is just what you wish, you may be able to help a dear friend—at least you will help me by your interest in this great movement for greater culture, refinement and beauty in woman.

Sit down and write me NOW. Don't wait—you may forget it.

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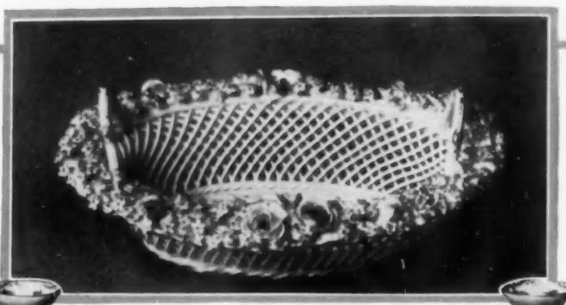

A bit of Austrian china basketry for $4.75

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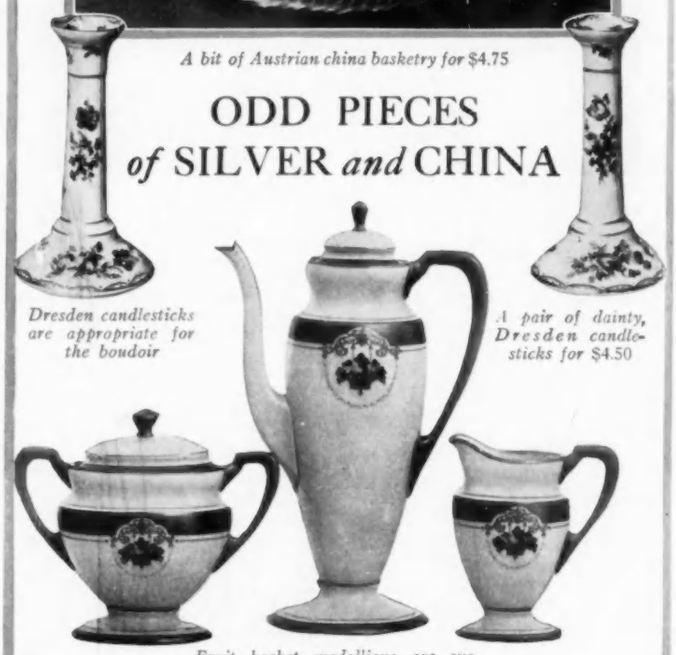


Dresden candlesticks are appropriate for the boudoir

A pair of dainty, Dresden candlesticks for $4.50

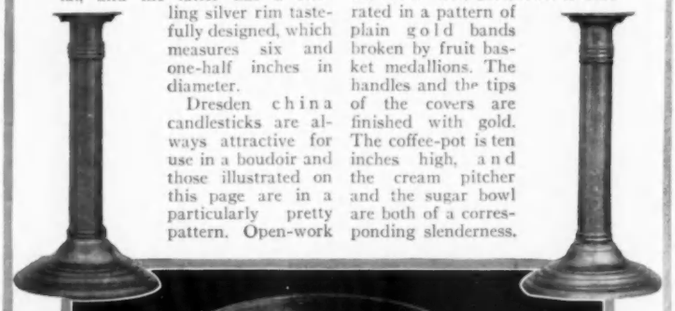
Fruit basket medallions are suspended from the gold band decoration of a coffee set. Price, $21

THE silver candlesticks shown on this page are a specialty with a well-known firm. They are eight inches high and in a good, simple pattern suitable either for the dining-room or the dressing-table.

A mayonnaise bowl, prettier than the average, is shown at the bottom of the page. The bowl and plate are both of engraved crystal, and the latter has a sterling silver rim tastefully designed, which measures six and one-half inches in diameter.

Dresden china candlesticks are always attractive for use in a boudoir and those illustrated on this page are in a particularly pretty pattern. Open-work basketry is a form of Austrian china-making that is deservedly popular. An especially good shop shows it in various sizes and charming colorings. The basket shown at the top of the page is of white china with a border of forget-me-nots and roses in their natural coloring.

An attractive coffee set, photographed in the middle of the page, is in Lenox china, a rarely beautiful ware. The set shown is decorated in a pattern of plain gold bands broken by fruit basket medallions. The handles and the tips of the covers are finished with gold. The coffee-pot is ten inches high, and the cream pitcher and the sugar bowl are both of a corresponding slenderness.



A pair of silver candlesticks for dining- or dressing-table, $18.50

A crystal mayonnaise bowl set in a silver-rimmed plate. Price, $10.50

TO GIVE THE BUST a shapely, youthful contour, the greatest of all feminine problems, is finally solved with the *Ovida*

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the minute you put it on.

For style or shapeliness, dress or negligee, and incomparable for athletics. No bulging or wabbling flesh, **no rigidness, no slipping and no corset lines.**

Light, cool, durable, washable; daintily trimmed with lace and ribbon, fastens in front, and fits perfect without adjustment.

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If, as the English say, you are not a person who takes disappointment "sitting down" you will make up your mind to succeed better next time. Among your acquaintances, without doubt, are women who dress particularly well. Always, no matter what the occasion, they are smartly and becomingly gowned. However, even if you patronize the same dressmaker they do, you will not be sure of achieving the same excellent results.

The truth of the matter is that your dressmaker's judgment, plus your judgment, is not always enough to insure success. Something else is needed; and this something else can invariably be had in a Vogue Cut-to-Individual-Measure Pattern.

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As you look through Vogue you will find, here and there on its editorial pages, costumes that strongly appeal to you. But did you ever realize that while you have been regarding them simply as gowns for other people, hundreds of other women have been having them turned into exceedingly smart and successful gowns for themselves?

The gown that strikes your fancy may be a model sketched in Paris, or a photograph taken here or abroad. Whatever it happens to be, you are convinced that it is exactly the gown you want. But how to reproduce it? Similar models may be beyond your purse. The something that you hoped would be "just as good" proves a woeful disappointment.

There is a better way. Knowing that Vogue stands ready to help, you merely clip out the picture of the gown, waist, wrap, suit or negligee you want. This picture you send to Vogue. From it Vogue makes a tissue paper replica in your size, and thus you assure yourself of a successful gown.

The pattern is cut for you by hand to your individual measurements. It comes not flat, in an envelope like other patterns, but pinned together into a garment—giving the effect the gown should have when finished. Using this pattern as a working model, your dressmaker will produce not a substitute, nor even a faithful imitation, but a *facsimile* of the gown that first appealed to you.

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Despite the intensely individual nature of this service, prices are not high. A pattern for complete costume costs $4. For waist or skirt, $2. For three-quarter length coats, wraps and negligees, $3; and for children's costumes of any description, $1.

At first glance $4 may seem rather an expense for a pattern. But a moment's thought will convince you of the obvious economy of having your clothes made in this way. A pattern cut to your individual measure makes you independent of the dressmaker's judgment. If needful, it even enables you to be your own dressmaker. The money spent for the pattern can be regarded as style insurance and fit insurance; style because Vogue shows it, fit because it is cut to *your* measurements and not to the *average* measurements.

THE NECESSARY MEASUREMENTS

To have your gowns made in this way, it is not necessary to have a first-class dressmaker. Such pains are taken in cutting the pattern to insure a perfect fit that even a seamstress of average ability will be able to make up any garment to your entire satisfaction.

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WAIST

Bust .....Waist.....
Length, front.....
Length, back.....
Length, shoulder.....
Base of neck.....

SKIRT

Around hips.....
5 in. below waist
Around hips.....
10 in. below waist
Length, back.....
Length, front.....
Length side, right.....
Length side, left.....

To facilitate taking these measurements, Vogue provides a special blank with explanatory diagram. It is convenient to have a few of these blanks on hand in your sewing room. They will be mailed on application.

VOGUE'S ADVICE AT YOUR DISPOSAL

In addition to cutting the pattern, Vogue always is glad to help you execute it. At your disposal is our advice on the most attractive color arrangement, the smartest materials. In a word, we do not feel that our part of the affair is ended when the pattern leaves our workrooms. We are just as much concerned in its final success as you are.

Therefore, when you are hesitating between two models, Vogue will tell you which of them, in its opinion, is the more smart. You realize, of course, the advantage of choosing your gowns on the flood and not on the ebb of the mode. A gown made in a coming fashion will hold its style until it is literally worn out. If you are in the least doubtful about the *style* of the model you are considering, ask Vogue to tell you whether it is a model that will survive.

Why not begin at once to avail yourself of this service? Close at hand—perhaps in this very number of Vogue—is the model you have been looking for. Clip it out and let Vogue develop it for you in pattern form. A good pattern is more than half the battle; and when you order one of Vogue's patterns cut to your individual measure you are taking the very longest possible step on the road to distinction in dress.

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Registered U. S. Pat. Off.

Sales and Showrooms also in New York, Chicago, Philadelphia, St. Louis, Boston and Toronto.

"I Made Them All Myself

the Woman's Home Companion Showed Me How"

The best Christmas gifts are the gifts you make yourself. Twelve pages of the Woman's Home Companion for November tell you how to make them.

Here are gifts that cost "Just nothing" to make, yet they please those who receive them more than anything in the world.

Page 69 shows fourteen personal gifts in crochet designs by Helen Marvin.

Pages 76 and 77 display twelve designs by Evelyn Parsons of embroidered gifts for men and girls.

These are three of the many pages for the woman who delights in crochet and embroidery, for the woman who is skilled in the charming handicrafts of stenciling, basket weaving and the like.

Besides all these, there are ideas and directions for the woman who does not care to do needlework, but who wants to put into her Christmas giving the work of her own hands.

WOMAN'S HOME COMPANION

The November Woman's Home Companion
is now on the news-stands—price fifteen cents

MARGARET DELAND

The author of "The Iron Woman" and "The Awakening of Helena Richie" turns now to the story of a girl who faces a tremendous problem of heredity in the man she loves. The story begins in the November Woman's Home Companion. The situation is one that has called forth all the power and mastery, the unfailing tenderness and wisdom of America's greatest story teller. The story is

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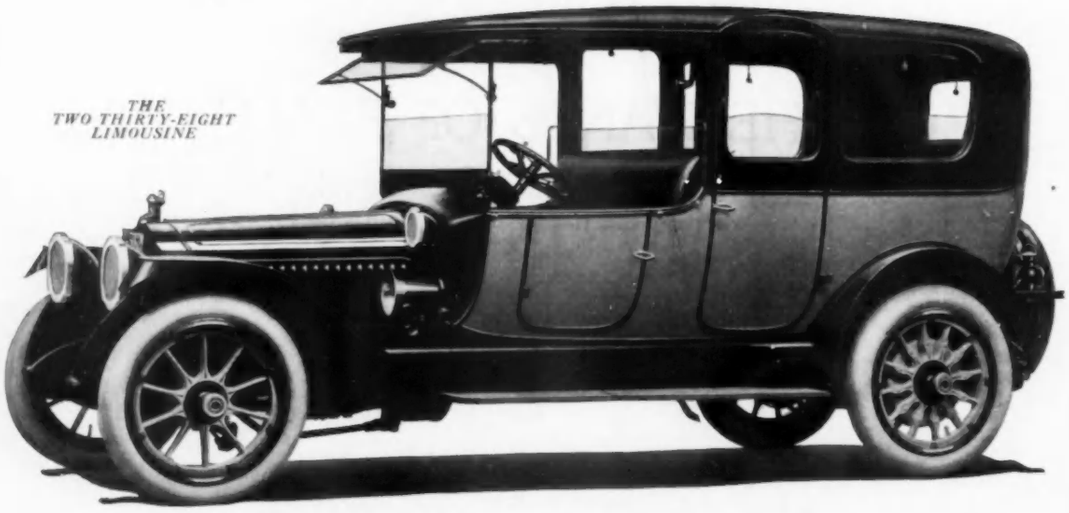

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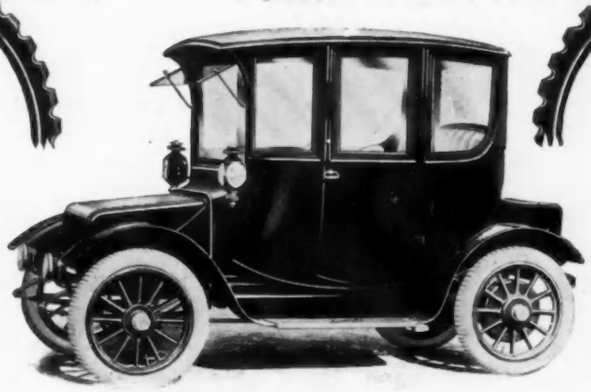

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